



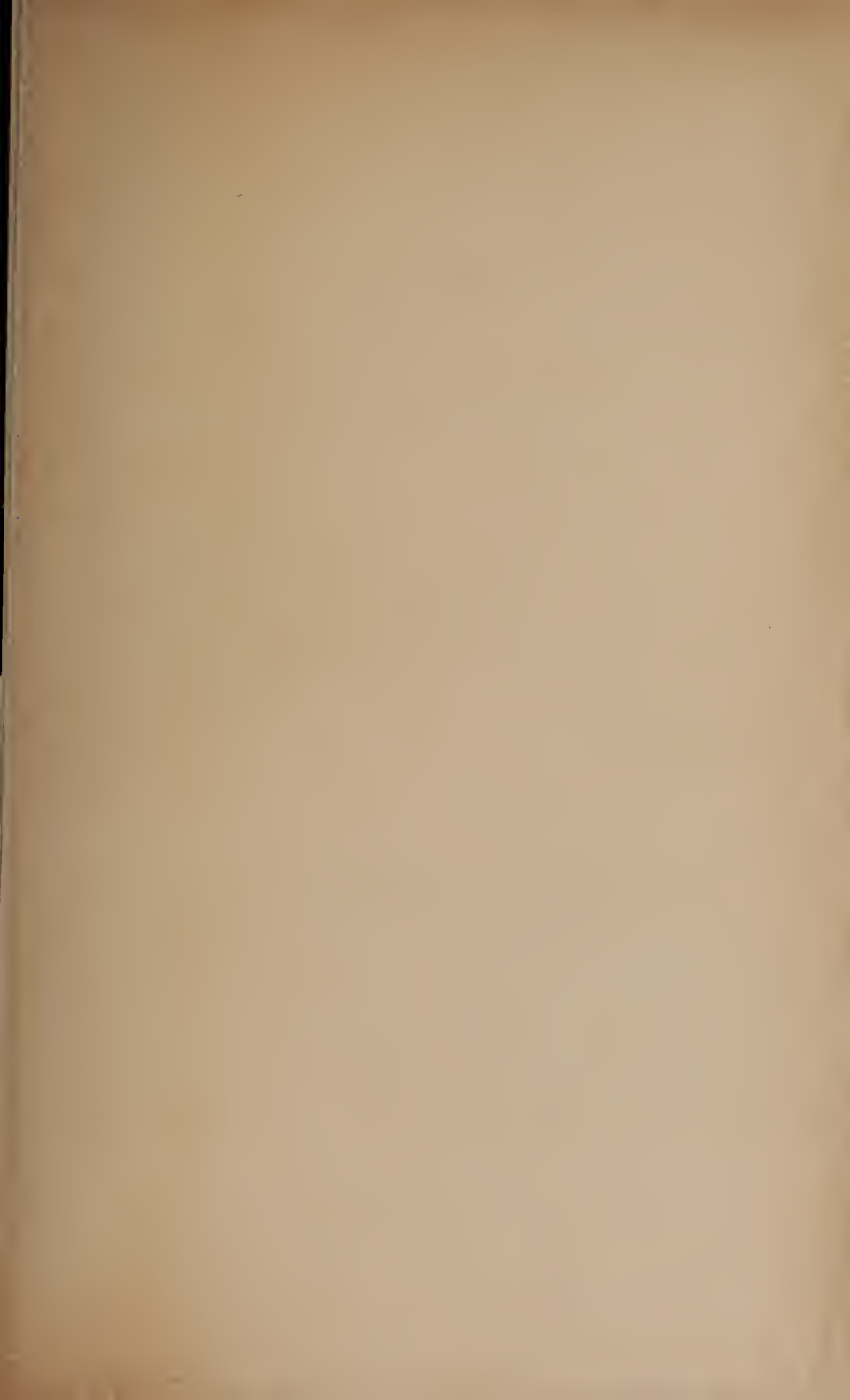


HUMOROUS ILLUSTRATIONS .

BY

GEORGE CRUIKSHANK







FOUR HUNDRED HUMOROUS ILLUSTRATIONS

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GEORGE CRUIKSHANK

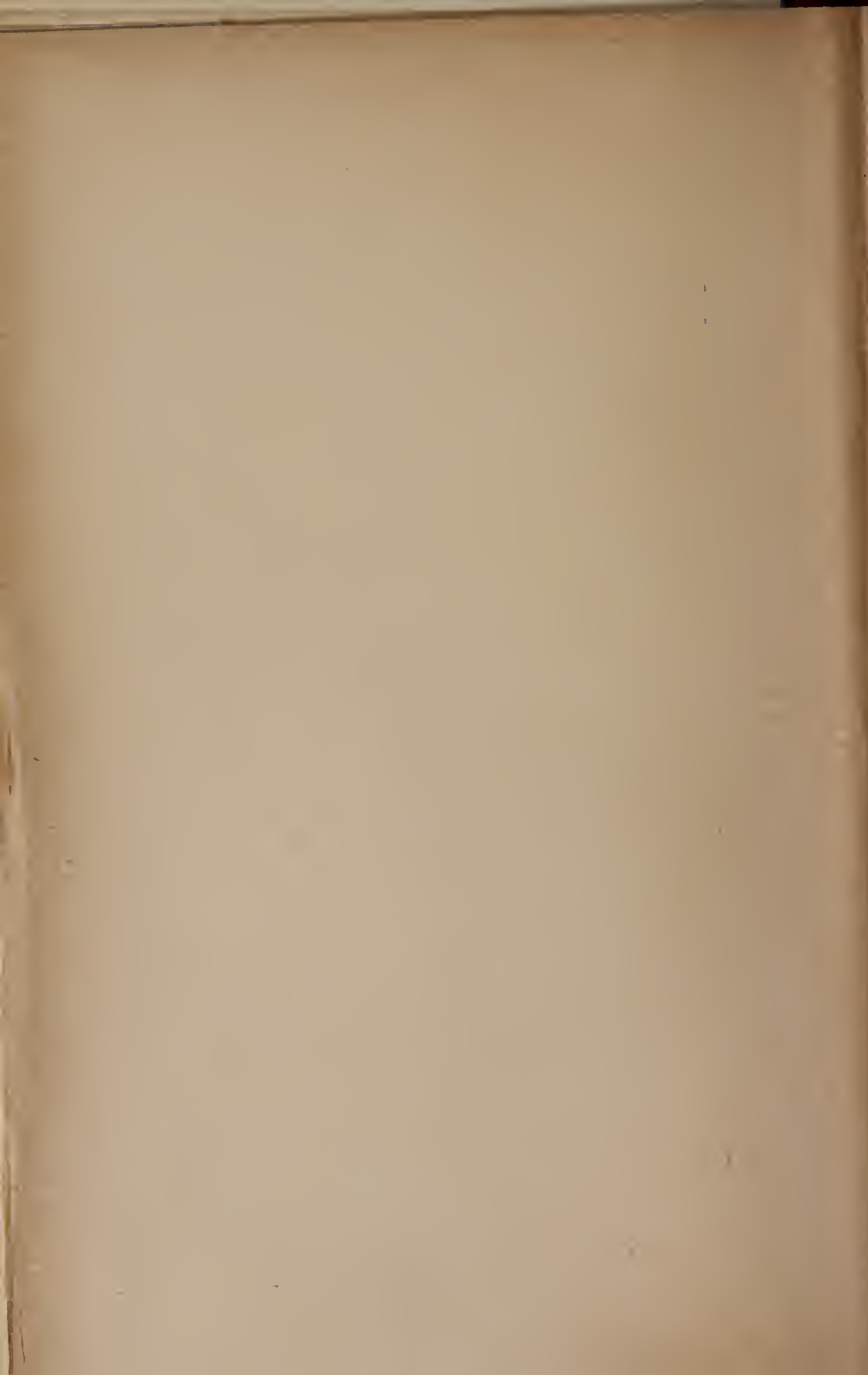
With Portrait and Biographical Sketch

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BIOGRAPHICAL SKETCH

GEORGE CRUIKSHANK was born in London on the 27th of September, 1792. His parents were of Scotch nationality. The father, namely, Isaac Cruikshank, was an artist by profession, having considerable skill in water-colour painting and etching. The mother was a Miss Macnaughten, of Perth, a *protégé* of the Countess of Perth, and the possessor of a small sum of money. She was a person of energetic temper and strong will, and so thrifty that by saving she added considerably to her original pecuniary possession. She was also careful to bring up her children in a pious manner, being, along with them, a regular attendant at the Scotch Church in Crown Court, Drury Lane.

The couple took up house in Duke Street, Bloomsbury, where two sons and one daughter were born. The elder son was born in 1789, named Isaac Robert, and ultimately became an artist of considerable reputation, but of much less originality in character and design than his younger brother. George was born about three years later. In artistic work he struck out in a new line, and although the difference between his work and that of his father and brother was not in every case strongly marked, still it was always sufficient to enable experts to select the productions of the youngest from those of his two seniors, a distinctly new and original vein appearing in them from the first.

While the three children were still quite young, the family removed to No. 117 Dorset Street, Salisbury Square, Fleet Street, where the parents let a portion of the house to lodgers. Here the father continued to work on his plates, while his wife coloured them by hand, soon, however, obtaining help in that respect from her sons. The boys went to school at Mortlake, and afterwards to Edgeware, but not for long, so that they owed little to schoolmasters. The elder brother went to sea, and not returning when expected, was supposed to be lost, and mourned for as such. But after three years he suddenly re-appeared, and was welcomed home with joy,—resuming engraving for a livelihood. Unfortunately for the family, the father died in 1811. Up to the time of his decease he appears to have had a steady and good business, having produced an immense number of sketches, coloured

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etchings, engravings, and designs produced in various modes, many of them in connection with the stage. At the time of his father's decease, the oldest son was twenty-two years of age, and George, the second son, nineteen. They were both well-advanced in their profession, and were quite capable of taking up and prosecuting their father's business connection.

Previous to all this, there is no doubt that George began to draw when he was a mere child. Some of his productions of 1799 are still extant. "George's first playthings," says Mr. Bates, "were the needle and the dabber;" but play insensibly merged into work, as he began to assist his hard-worked father. His earliest inclination, it is said, was to go to sea, but his mother opposed this. The earliest job in the way of etching, for which he was employed and received payment, was a child's lottery ticket. This was in 1804, when he was about twelve years of age. In 1805 he made a sketch of Nelson's funeral car, and whimsical etchings of the fashions of the day. His earliest signed work is dated two years later, and represents the demagogue Cobbett going to St. James's. His father's early death threw the lad on his own resources, and he quickly found that he must fight for a place in the world, as Fuseli told him he would have to do for a seat in the Academy. Anything that offered was acceptable—headings for songs and halfpenny ballads, illustrations for chap books, designs for nursery tales, sheets of prints for children—a dozen on the sheet and a penny the lot—vignettes for lottery tickets, rude cuts for broadsides, political squibs—all trivial records, but now of the utmost rarity and value.

While still very young, and before his father's decease, young George, with a view to becoming an Academy student, took specimens of his work to Fuseli for his inspection, when that official told him that he would just have to "fight for his place," and at same time gave him permission to attend the lectures on painting. He attended two of the lectures and then stopped going, as his father held that if he was destined to be an artist he would become one without instruction, so that he never became a real student of that institution, nor had he a regular training in any way, so that his education, both so far as art and ordinary schooling was concerned, was very irregular and deficient. In fact, as a lad and young man he appeared to have been too full of animal spirits and too fond of sight-seeing to settle down to a hard course of study. The goings-on of the two brothers were severely condemned by their pious and strict mother. Occasionally she even went the length of castigating George when he returned home in the small hours from fairs and horse races, or the prize ring, and sometimes not quite sober

He is described at this early age as filled with a reckless love of adventure, emulating the exploits of Tom and Jerry, with wild companions. His field of observation extended from the foot of the gallows to Greenwich fair, through coal-holes, cider-cellars, cribs, and prize-fighters' taverns, Petticoat Lane, and Smithfield. Its centre was Covent Garden Market, where the young bloods drank, and sang, and fought under the piazzas in those days. Such was pretty much the sort of education the young men had, and luckily George had the sense and talent to turn it all to good account later on with his pencil.

In course of time the artist was firmly established in business, and had numerous patrons among the publishers, some of whom were thriving to a considerable extent through Cruikshank's labours. After numerous isolated sketches, which brought him no small amount of fame, the first considerable series of designs by him appeared in Dr. Syntax's *Life of Napoleon*, consisting of thirty illustrations. Another long series was twenty-three illustrations to Pierce Egan's *Life in London*. As also twenty-seven etchings to Grimm's *Popular Stories*. These were followed by numerous other lengthened series, such as *Mornings at Bow Street*, *Three Courses and a Dessert*, *Punch and Judy*, *Gil Blas*, *My Sketch Book*, Scott's Novels, *Sketches by Boz*, *The Omnibus*, and very numerous others. In all, he appears to have produced the illustrations for no fewer than three hundred and twenty volumes, not to speak of an immense number of isolated sketches of all sorts.

In 1847 and 1848 there came from his pencil his first direct and outspoken contribution to the cause of temperance in "The Bottle" and the "Drunkard's Children," although in some of his earlier designs he had satired the prevalent vice of drunkenness; he capped them all, however, in the eight plates of "The Bottle," in which he depicts the terrible downward march of degradation in the tragedy of an entire family, from the easy temptation of "a little drop" to the final murder of the wife. In "The Drunkard's Children," eight more plates, the remorseless moral is continued, the son becomes a thief, and dies in the hulks; the daughter, taking to the streets, ultimately throws herself over Waterloo Bridge. The two works had a great success. Moreover, they were dramatised in eight theatres at once, and were sold by tens of thousands. Hitherto Cruikshank had not been a strict abstainer, but now he became one with all the energy of his nature.

In Cruikshank's later years he made a good many attempts at oil painting, and exhibited quite a number of paintings at the Royal Academy, all with more or less success. But the

largest and best known of these is the "Worship of Bacchus;" it is a work of inexhaustible detail and invention, and was received by the public with great favour; the size is 7 feet 8 inches high by 13 feet 3 inches long, and it is now in the National Gallery.

However, to return to the affairs of the family. In time the brother Isaac Robert having got married, the whole family removed to King Street, Holborn. Soon afterwards the mother, George, and sister took a house in Claremont Square, Pentonville, at that period partially in the country. Later on, becoming married, George removed to Amwell Street, where he remained for thirty years. He afterwards resided in several suburban localities, but finally settled down at 263 Hampstead Road, where he died on the 1st of February, 1878, and in the following November his remains were finally deposited in the crypt of St. Paul's Cathedral.

In person Cruikshank was a broad-chested man, rather below the middle height, with a high forehead, blue-grey eyes, a hook nose, and a pair of strong whiskers. In his younger days he had been an adept at boxing and all manly sports, as also an enthusiastic volunteer, ultimately becoming lieutenant-colonel of the 48th Middlesex Volunteers. He preserved his energy almost to the last day of his life. Even at eighty he was ready to dance a hornpipe, or sing a song. "He was," says one who knew him well, "a light hearted, merry, jolly old gentleman, full physically of humorous action and impulsive gesture, but in every word and deed a God-fearing, queen-honouring, truth-loving, honest man."

The old school of caricaturists in which the names of Gilray, Rowlandson, Woodward, and Bunbury are most prominent, was noted chiefly for the broad, and in many cases, vulgar treatment of the subjects which were dealt with. The later school of caricaturists, in their mode of treating similar subjects, differed considerably from their predecessors. The leading member of the new school was George Cruikshank. He lived and worked during two generations, and may be considered as the connecting link between the old school and the new. At first Cruikshank to some extent followed Gilray and Rowlandson, but gradually fell off from their style of art, and in its stead produced work of a more serious and more artistic nature, which was the beginning of a new era in the history of caricature. His illustrations to innumerable works are of the highest order, and have made for him an everlasting reputation.

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THE SEASONS.
JANUARY—SOMETHING LIKE WINTER.



THE SEASONS.
FEBRUARY—CHANGE OF WEATHER.



THE SEASONS.
MARCH—EAST WINDS.

George Cruikshank



THE SEASONS.
APRIL—SUNSHINE AND SHOWERS.



THE SEASONS.
MAY—THE FIRST OF THE MONTH.



THE SEASONS.
JUNE—THE PICTURE GALLERIES.



THE SEASONS.
JULY—THE PARKS.



THE SEASONS.
AUGUST—VISITING IN THE COUNTRY.

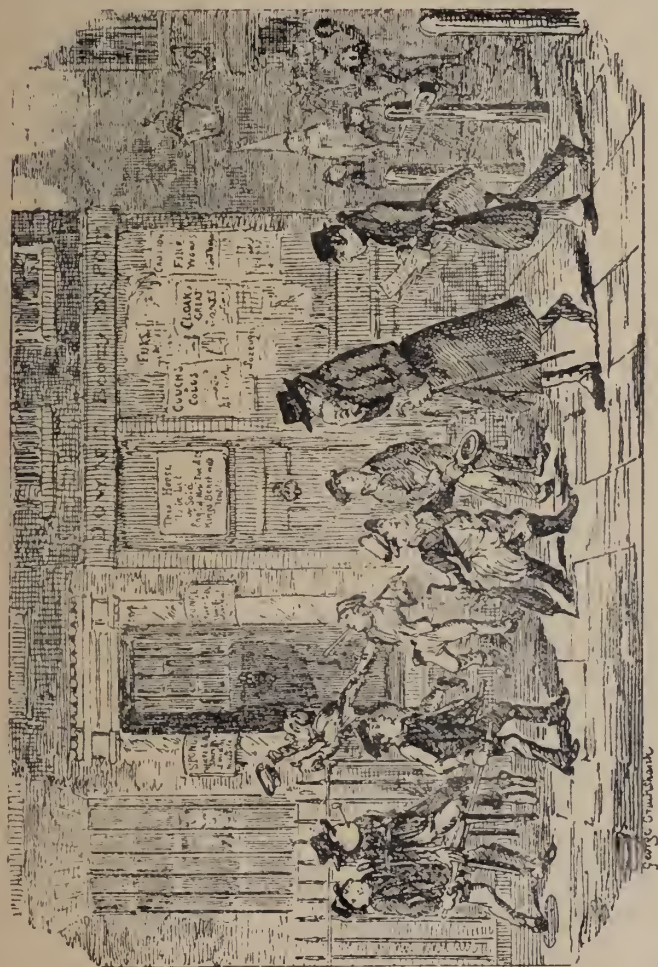


THE SEASONS
SEPTEMBER—THE SHOWS.



George Cruikshank

THE SEASONS.
OCTOBER—THE RETURN TO TOWN.



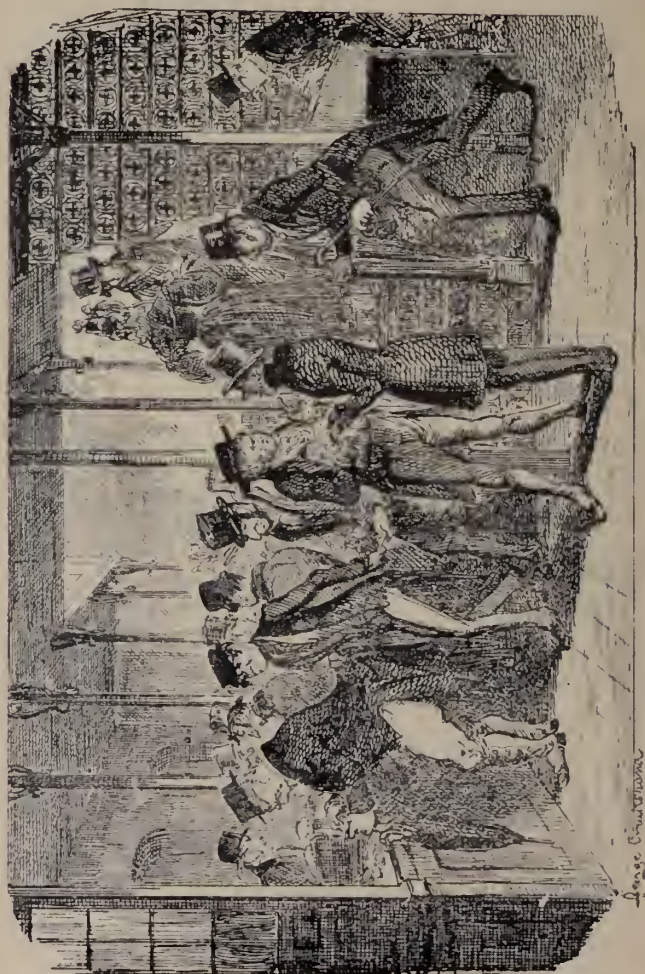
THE SEASONS.
NOVEMBER—GUY FAWKES DAY.



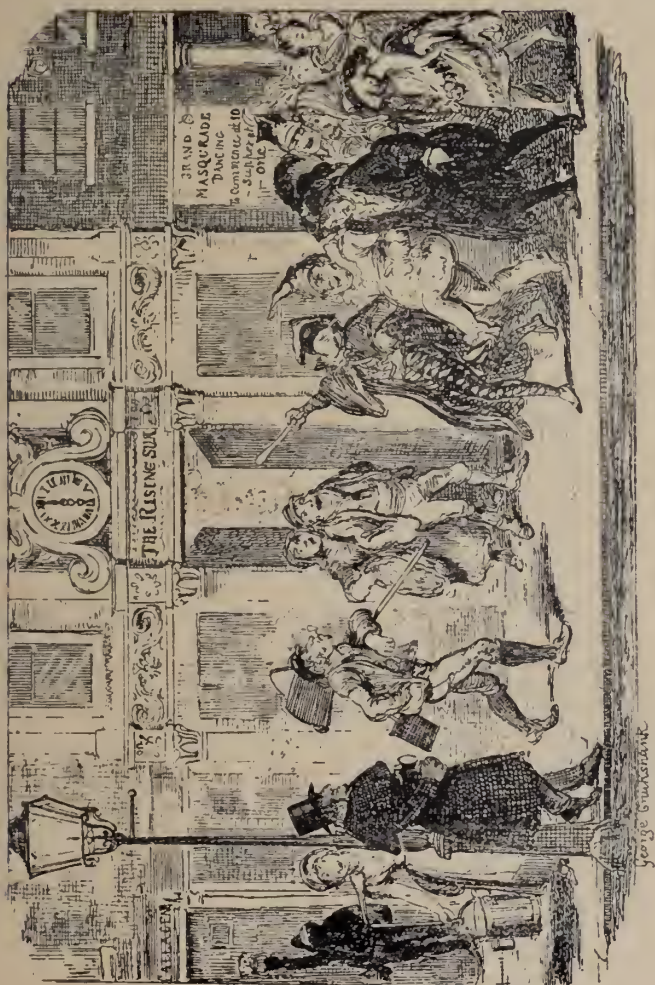
THE SEASONS.
DECEMBER—THE CHRISTMAS DINNER.



THE SEASONS.
JANUARY—"HARD FROST."



THE SEASONS.
FEBRUARY—"TRANSFER DAY AT THE BANK."



THE SLAVERS.
MARCH—"DAY AND NIGHT NEARLY EQUAL."



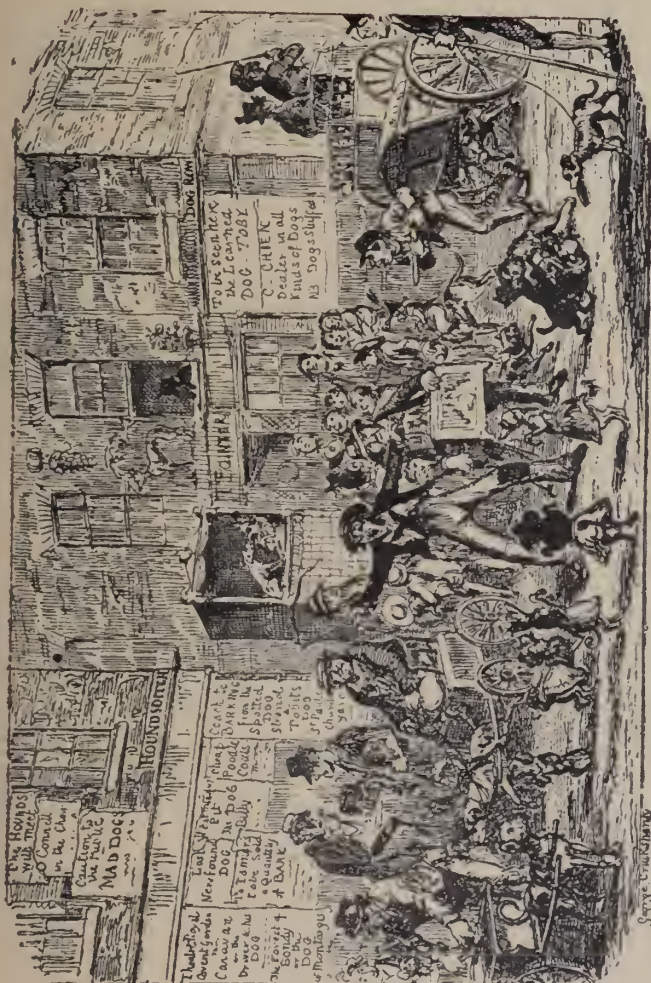
THE SEASONS.
APRIL---GREENWICH PARK.



THE SEASONS.
MAY—OLD MAY DAY.



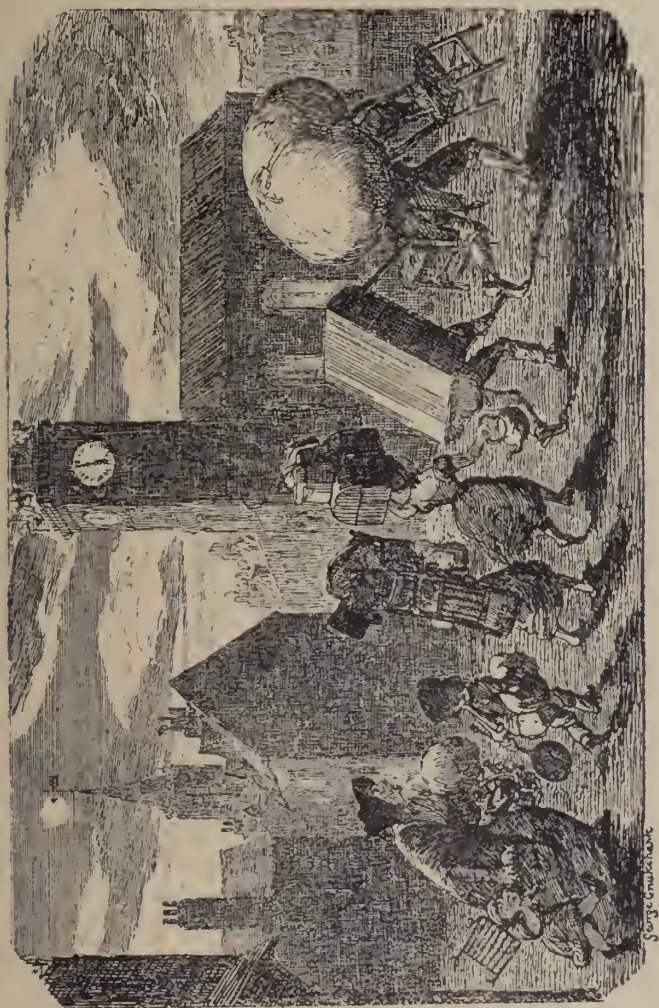
THE SEASONS.
JUNE—HOLIDAY AT THE PUBLIC OFFICES.



THE SEASONS.
JULY — “DOG DAYS.”



THE SEASONS.
AUGUST—BATHING AT BRIGHTON.



THE SEASONS
SEPTEMBER—MICHAELMAS DAY.



THE SEASONS.
OCTOBER—ST. CRISPIN'S DAY.



THE SEASONS.
NOVEMBER—LORD MAYOR'S DAY.



THE SEASONS.
DECEMBER—BOXING DAY.

George Cruikshank.



THE SEASONS.
JANUARY—LAST YEAR'S BILLS.



THE SEASONS.
FEBRUARY VALENTINE'S DAY



THE SEASONS.
MARCH—TOSsing THE PANCAKE.



THE SEASONS
APRIL—RETURN FROM THE RACES



THE SEASONS.
MAY—BEATING THE BOUNDS.



THE SEASONS.
JUNE—HAYMAKING.



THE SEASONS.
JULY---FANCY FAIR.



THE SEASONS.
AUGUST—REGATTA.

George Cruikshank



THE SEASONS.
SEPTEMBER—COCKNEY SPORTSMEN



THE SEASONS.
OCTOBER—BREWING.



THE SEASONS.
NOVEMBER—ST. CECILIA'S DAY

George Cruikshank

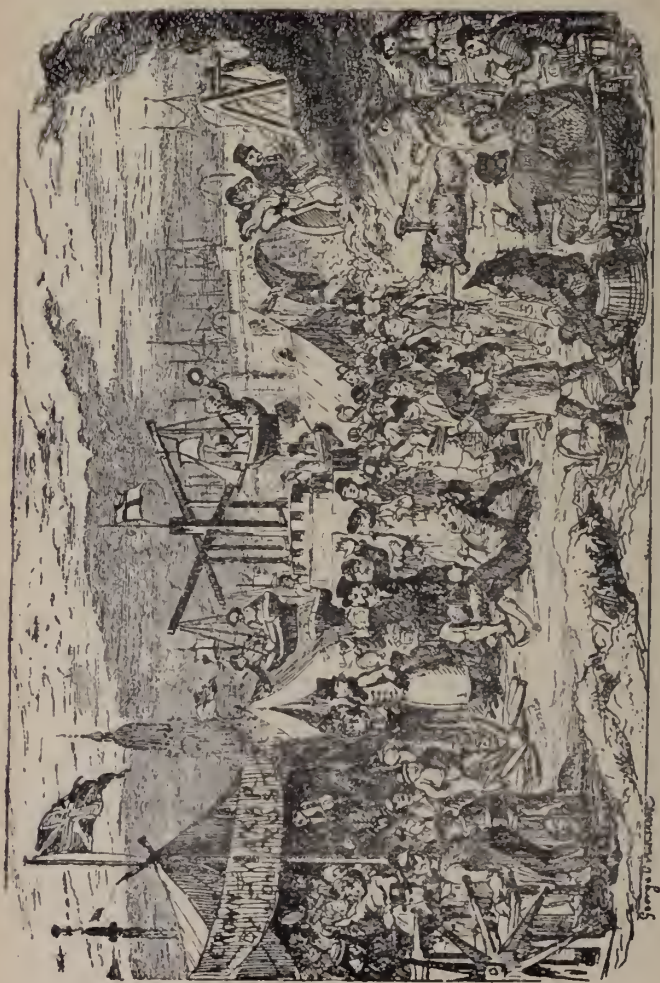


THE SEASONS.
DECEMBER—CHRISTMAS EVE.



George Cruikshank

THE SEASONS.
JANUARY—TWELFTH NIGHT—DRAWING CHARACTERS.



THE SEASONS.
FEBRUARY—FROST FAIR.



THE SEASONS
MARCH—ST. PATRICK'S DAY.



THE SEASONS.
APRIL—LOW SUNDAY.



THE SEASONS.
MAY—"ALL A-GROWING."

George Cruikshank



THE SEASONS.
JUNE—STRIKING A BALANCE.

George Cruikshank



THE SEASONS.
JULY—PICNICS AND FLYING SHOWERS.



THE SEASONS.
AUGUST—"SIC OMNES."



THE SEASONS.
SEPTEMBER—MICHAELMAS GANDER.



THE SEASONS.

OCTOBER——BATTLE OF A-GIN-COURT (*Petty France*)



THE SEASONS.
NOVEMBER—"SEES-UNABLE WEATHER."



THE SEASONS.
DECEMBER—"A SWALLOW AT CHRISTMAS" (*Rara avis in terris*)



THE SEASONS.
JANUARY—NEW YEAR AND NEW ARRIVALS.



THE SEASONS.
FEBRUARY—FIRST ROUT.

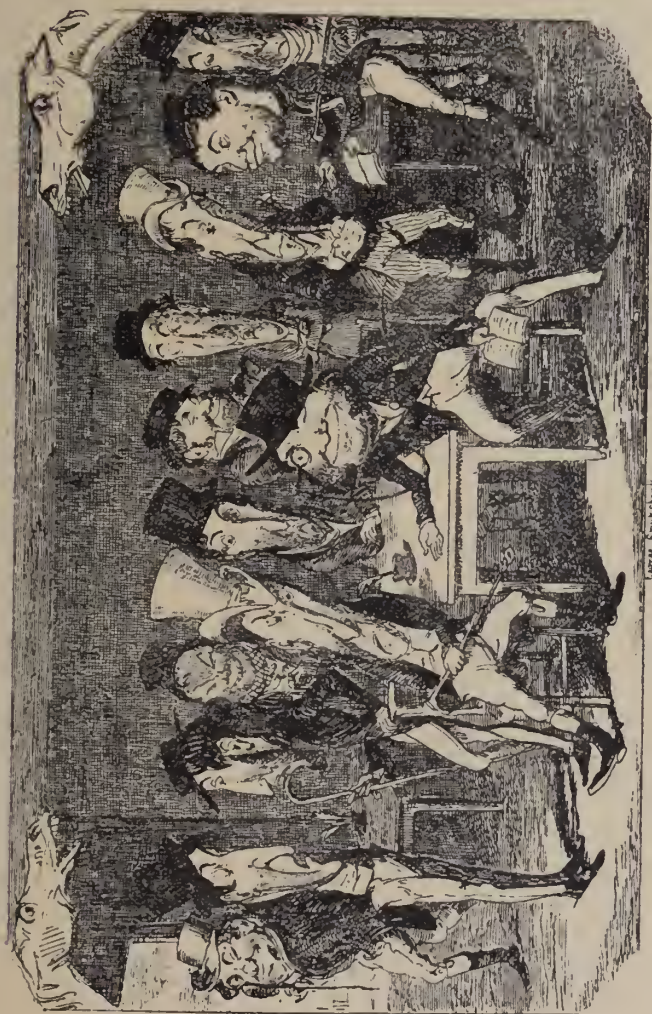
George Cruikshank



THE SEASONS.
MARCH—A DAY WITH THE SURREY HOUNDS



THE SEASONS.
APRIL—OLD LADY DAY.



THE SEASONS.
MAY—SETTLING FOR THE DERBY—LONG ODDS AND LONG FACES.



JUNE---THE UNLICENSED VICTUALLERS' DINNER



THE SEASONS.
JULY—LONG DAYS AND LONG EARS.



THE SEASONS.
AUGUST—TOURING.



THE SEASONS.
SEPTEMBER—BACK TO SCHOOL.



THE SEASONS.
OCTOBER—STORMY.

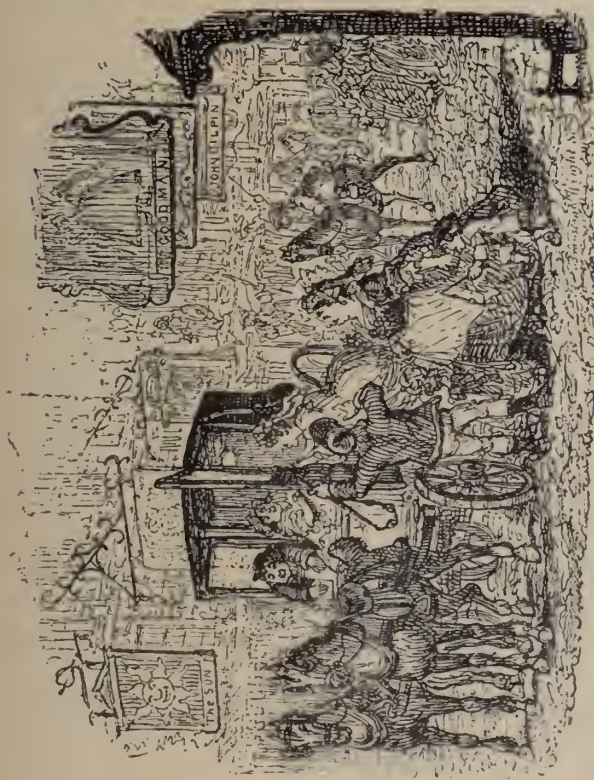


THE SEASONS.
NOVEMBER—GUYS IN COUNCIL

George Cruikshank



THE SEASONS.
DECEMBER—CHRISTMAS BUSTLE.

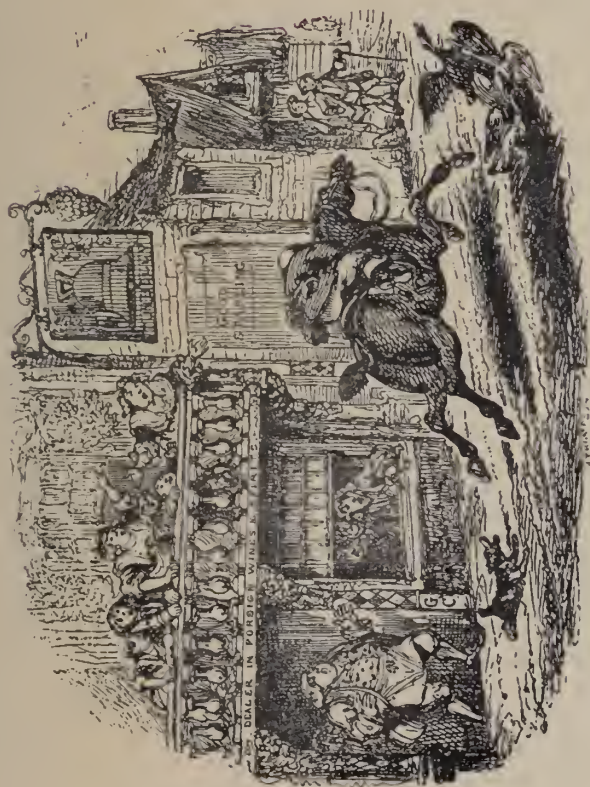


JOHN GILPIN'S RIDE (1).
THE MORNING CAME, THE CHAISE WAS BROUGHT.



JOHN GILPIN'S RIDE (2).

AWAY WENT GILPIN, AND AWAY WENT HAT AND WIG.



JOHN GILPIN'S RIDE (3).

"STOP, STOP, JOHN GILPIN, HERE'S THE HOUSE."



JOHN GILPIN'S RIDE (4).

"MY HEAD IS TWICE AS BIG AS YOURS, THEY THEREFORE NEEDS MUST FIT."



JOHN GILPIN'S RIDE (5).
A BRAYING ASS DID SING MOST LOUD AND CLEAR



JOHN GILPIN'S RIDE (6).
AND NOW THE TURNPIKE GATES AGAIN FLOW OPEN.



THE GREATEST PLAGUE OF LIFE (1).
NEARLY "WORRIED TO DEATH" BY THE "GREATEST
PLAGUE OF ONE'S LIFE."



THE GREATEST PLAGUE OF LIFE (2).

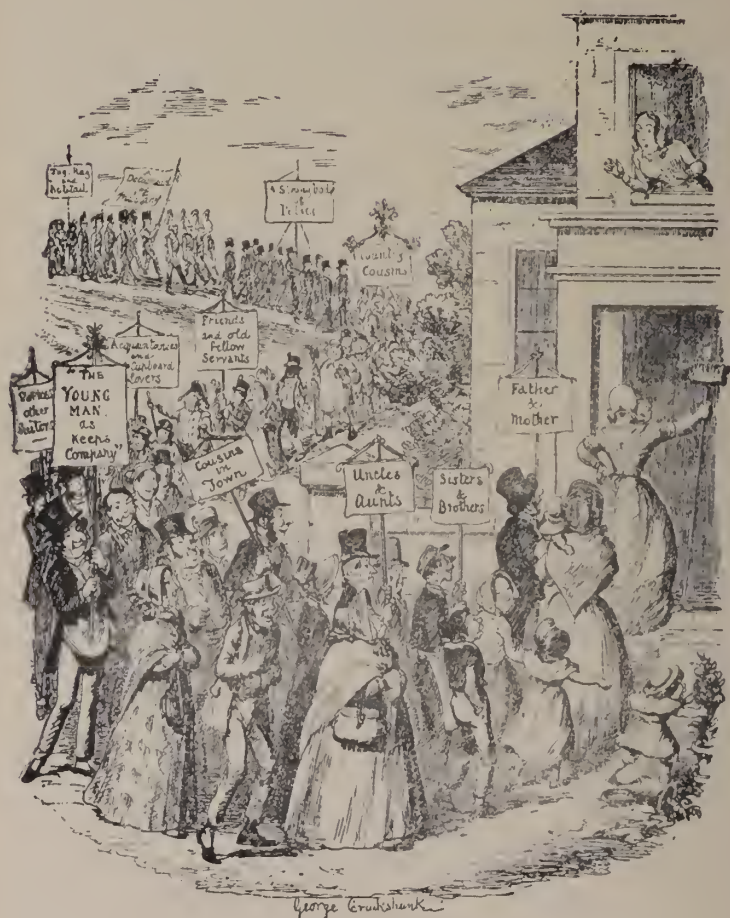
"ARE YOU NOT IRISH?"

"OCH! NO MA'AM, I'M CORNWALL SURE!"



THE GREATEST PLAGUE OF LIFE (3).

"THE CAT DID IT."



THE GREATEST PLAGUE OF LIFE (4).

"FOLLOWERS!!!"



THE GREATEST PLAGUE OF LIFE (5).

"IT'S MY COUSIN, M'AM!"



THE GREATEST PLAGUE OF LIFE (6).
GOING OUT FOR A HOLIDAY

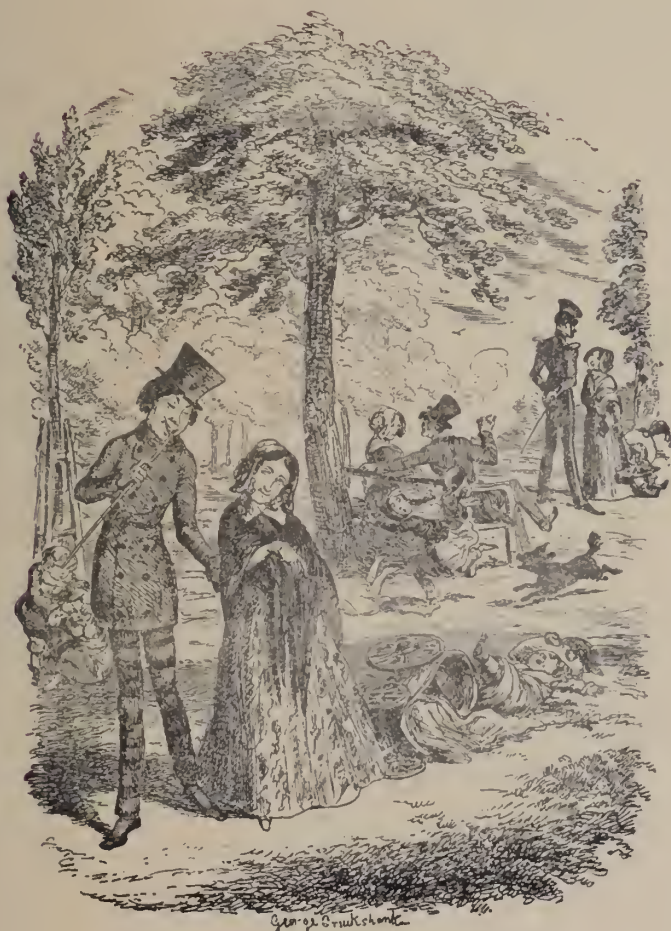


THE GREATEST PLAGUE OF LIFE (7).

THE MORNING GOSSIP



THE GREATEST PLAGUE OF LIFE (8).
THE SENTIMENTAL NOVEL READER.



THE GREATEST PLAGUE OF LIFE (9).

OUT FOR AN AIRING.



THE GREATEST PLAGUE OF LIFE (10).

"OH, AH! LET 'EM RING AGAIN!"



THE GREATEST PLAGUE OF LIFE (II).

"DO YOU KNOW AS YOUR STREET DOOR IS OPEN?"



THE ECCENTRIC MAN.



MONUMENT TO NAPOLEON.



STREET NUISANCES.





A RIGID SENSE OF DUTY.



A GREAT BLACK BEETLE.



A KANGAROO AND SAILOR DANCE.



A SEA-SIDE DANCE.



THIEVES!!!



THE "STRANGE" CAT



GHOSTS (1).



GHOSTS (2).



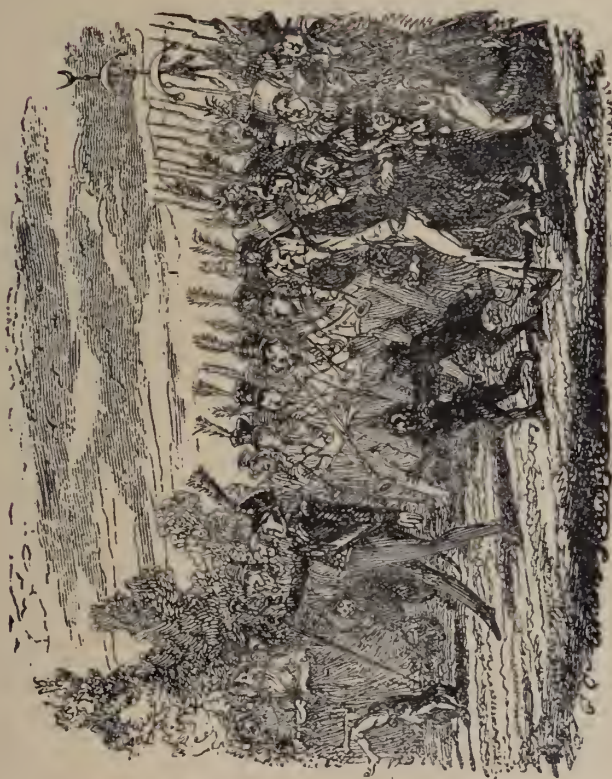
SKATING (1).



SKATING (2).



SUNDAY IN LONDON (1).
"MISERABLE SINNERS!"



SUNDAY IN LONDON (2).
MARCHING TO DIVINE SERVICE.



SUNDAY IN LONDON (3).
CORDIAL WORKINGS OF THE SPIRIT.



SUNDAY IN LONDON (4).
THE SUNDAY MARKET.



SUNDAY IN LONDON (5).

"THOU SHALT DO NO MANNER OF WORK—THOU, NOR THY CATTLE."



SUNDAY IN LONDON (6).
"PEOPLE OF CONDITION" ON A SUNDAY.



SUNDAY IN LONDON (7).
"THE SERVANTS WITHIN OUR GATES."



SUNDAY IN LONDON (8).
GIN-TEMPLE TURN-OUT AT CHURCH TIME.



SUNDAY IN LONDON (9).
SUNDAY RURALIZING.



SUNDAY IN LONDON (10).
THE PAY-TABLE.



SUNDAY IN LONDON (II).
SUNDAY "SOIREE MUSICALE."



WHOM TO MARRY (I).

THE YOUNG MAID AND HER PETS.



WHOM TO MARRY (2).

A LADY OF CONSIDERABLE ATTRACTIONS.



WHOM TO MARRY (3).

BLIND-MAN'S BUFF.



WHOM TO MARRY (4).

ANGLING—LANDING YOUR FISH.



WHOM TO MARRY (5).

DEER-STALKING.



WHOM TO MARRY (6).
AWKWARD FOR PROPOSING.



WHOM TO MARRY (7).

THE WIDOW'S CAP.



WHOM TO MARRY (8)
THE DECLARATION.



WHOM TO MARRY (9).

THE WEDDING.



CAUGHT ON THE TOWING PATH.



HA! THAT'S SOMETHING LIKE A MUTTON CHOP!



RELIEVING A GENTLEMAN FROM A STATE OF COMA.



A LEAF FROM LEMPRIERE.



GUY GREENHORN BY THE SEA.



FASHIONS IN THE EAST.



FELIX AND HIS FAMILY.



ON THE ICE.



THE MUSIC MASTER ABROAD.



A YOUNG LADY'S VISION OF THE LONDON SEASON.



THE STAGE COUNTRYMAN.



JEALOUSY.



THE UPS AND DOWNS OF RAILWAY SPECULATION.



THE STAGE ASSASSIN.



THE LILY OF PARK LANE.



HEADS OF THE TABLE.



THE VULGAR NOTION OF WHAT IT IS TO BE AN EDITOR.



THE STAGE LOVER (I).



THE STAGE LOVER (2).



AN APPRECIATIVE AUDIENCE.



A VERY GOOD MAN, NO DOUBT, BUT A BAD
SAILOR.



A MOUTHFUL OF FRESH AIR.



ON BOARD SHIP.



A SURPRISE MEETING.



I'VE DWELT IN MARBLE HALLS.



THE RETURN FROM THE RHINE.



NEVER TRUST TO OUTWARD APPEARANCES.



O! MEET ME BY THE MOONLIGHT ALONE.



BAD NEWS ABOUT INVESTMENTS.



MR. LAMBKIN'S ADVENTURES (1).

Mr. Lambkin having come into his property, enters the world upon the very best possible terms with himself, and makes his toilet to admiration.



MR. LAMBKIN'S ADVENTURES (2).

Mr. Lambkin sallies forth in all the pride of power, with the secret and amiable intention of killing a certain Lady. Some envious rival makes known this deadly purpose, by means of a placard.



MR. LAMBKIN'S ADVENTURES (3).

Mr. Lambkin with a snug Bachelors' party, enjoying his wine after a most luxurious "whitebait dinner" at Blackwall, and talking about his high connections.



MR. LAMBKIN'S ADVENTURES (4).

Mr. Lambkin suddenly feels rather poorly, something in the "whitebait dinner" having disagreed with him; probably the "water souchy," or that confounded melted butter (couldn't possibly have been the wine). His friends endeavour to relieve him with little Drops of Brandy and large doses of Soda Water.



MR. LAMBKIN'S ADVENTURES (5).

Mr. Lambkin having cut those Bachelor Parties, determines to seek the refined pleasures of Ladies' society. He, with the lady of his affections, joins a Picnic, endeavours to be exceedingly amusing, and succeeds in making himself "Very ridiculous."



MR. LAMBKIN'S ADVENTURES (6).

Mr. Lambkin, at an evening party, being full of Life and Spirits (or, rather, Wine), gives great offence to the lady of his affections by his Philanderings, and completely ruins his fortunes by dancing the Polka with such violence as to upset poor old John, the coffee. and, indeed, the whole party.



MR LAMBKIN'S ADVENTURES (7).

Mr. Lambkin, overwhelmed with shame and vexation, resorts to Kensington Gardens in the hope of obtaining a meeting with the lady of his affections.—He burns with Rage, Jealousy, and Revenge on seeing her (in company with Miss Dash) holding sprightly converse with the Long Cornet——— He feels himself literally cut.



MR. LAMBKIN'S ADVENTURES (8).

After meditating desperate deeds of Duelling, Prussic Acid, Pistols, and Plunges in the River, Mr. Lambkin cools down to a quiet supper, a melancholy reverie, and a warm bath at the Hummums.—The morning sun shines upon him at Epsom, where, with the assistance of his friends and Champagne, he arrives at such a pitch of excitement, that he determines to live and die a Bachelor.



MR. LAMBKIN'S ADVENTURES (9).

Mr. Lambkin of course visits all the Theatres and all the Saloons; he even makes his way to the Stage and the Green-room, and is so fortunate as to be introduced to some highly-talented members of the Corps de Ballet.



MR. LAMBKIN'S ADVENTURES (10).

Mr. Lambkin goes to a Masquerade as Don Giovanni, which character he supports to perfection. He falls into the company of certain Shepherdesses who show the native simplicity of their Arcadian manners by drinking porter out of quart pewter mugs. They are delighted with the Don, who adds to the porter a quantity of Champagne, which they drink with the same degree of easy elegance as they do the beer.



MR. LAMBKIN'S ADVENTURES (II).

Mr. Lambkin makes some most delightful acquaintance. The Hon. D. Swindelle and his delightful family, his Ma. such a delightful lady!—and his Sisters, such delightful girls!! Such delightful musical parties, such delightful soirees, and such delightful card parties,—and what makes it all still more delightful is that they are all so highly delighted with Mr. Lambkin.



MR. LAMBKIN'S ADVENTURES (12)

Mr. Lambkin in a moment of delightful delirium puts his name to some little bits of paper to oblige his very delightful friend the Hon. D. Swindelle, whom he afterwards discovers to be nothing more than a rascally Black-leg. He is invited to visit some chambers in one of the small Inns of Court, where he finds himself completely at the mercy of Messrs. Ogre & Nippers, whose demands make an awful hole in his Cheque-book.



MR. LAMBKIN'S ADVENTURES (13).

Mr. Lambkin and his friends, after supper at "the rooms," indulge in the usual nocturnal amusements of Gentlemen—the Police officiously interfere with their pastime. Mr. Lambkin, after evincing the noble courage of a Lion, the strength of a Bull, the sagacity of a Fox, the stubbornness of a Donkey, and the activity of a Mountain Cat, is at length overcome by Policeman Smith, A 1.



MR. LAMBKIN'S ADVENTURES (14).

Mr. Lambkin and his friends cut a pretty figure in the morning before the Magistrate—their conduct is described as violent and outrageous, and their respectability is questioned. Mr. Lambkin and his friends insist upon being Gentlemen, and are, of course, discharged upon payment of 5s. each for being drunk, and making good the damage at the prices usually charged to Gentlemen.



MR. LAMBKIN'S ADVENTURES (15.)

Mr. Lambkin, finding that he has been variously and thoroughly befooled, foolishly dashes into dissipation to drown his distressful thoughts. He joins Jovial Society, and sings "The right end of Life is to live and be jolly."



MR. LAMBKINS ADVENTURES (16).

Mr. Lambkin's habits grow worse and worse! At three o'clock a.m. he is placed upright (very jolly) against his own door, by a kind-hearted Cabman.



MR. LAMBKIN'S ADVENTURES (17).

Mr. Lambkin finds that he has been going rather too fast in the pursuit of Pleasure and Amusement, and like all other Lads of Spirit when he can go no farther, comes to a standstill.———Being really very ill he sends for his Medical friend, who feels his pulse, shakes his head at his tongue, and of course prescribes the proper remedies.



MR. LAMBKIN'S ADVENTURES (18).

Mr. Lambkin has to be nursed, and to go through a regular course of medicine, taking many a bitter pill, and requiring all the sweet persuasive powers of Mrs. Slops to take his "regular doses" of "that horrid nasty stuff"



MR. LAMBKIN'S ADVENTURES (19).

Mr. Lambkin being tired of the old-fashioned regular practice, and being so fortunate as to live in the days when the real properties of water are discovered, places himself under a disciple of the immortal Priessnitz.



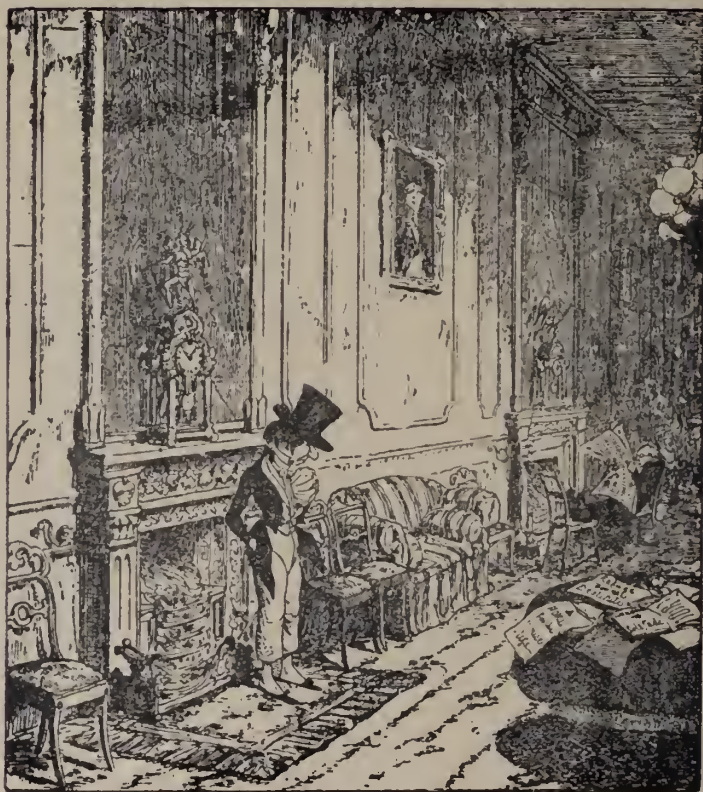
MR. LAMBKIN'S ADVENTURES (20).

Mr. Lambkin buys a regular hard-trotter, and combines the health-restoring exercise of Riding with the very great advantages of wet swaddling clothes.



MR. LAMBKIN'S ADVENTURES (21).

Mr. Lambkin's confidence in the curative powers of Hydropathy being very much damped, and being himself quite soaked through, in fact, almost washed away, he takes to the good old-fashioned practice of walking early in the morning, and drinking "New Milk from the Cow."



MR. LAMBKIN'S ADVENTURES (22).

Mr. Lambkin being quite recovered, with the aid of new milk and Sea Breezes, determines to reform his habits, but feels buried alive in the Grand Mausoleum Club, and, contemplating an old bachelor member who sits poring over the newspapers all day, he feels horrorstruck at the probability of such a fate becoming his own, and determines to seek a reconciliation with the Lady of his Affections.



MR. LAMBKIN'S ADVENTURES (23).

Mr. Lambkin writes a letter of humiliation.—The Lady answers.—He seeks an interview.—It is granted.—He “hopes she’ll forgive him this time.”—The Lady appears resolute.—He earnestly entreats her to “make it up.”—At length the Lady softens.—She lays aside her “cruel” work.—Ah! She weeps! Silly little thing, what does she cry for?—Mr. Lambkin is forgiven! He skips for joy! Pa and Ma give their consent.



MR. LAMBKIN'S ADVENTURES (24).

And now let Mr. Lambkin speak for himself.—“Ladies and Gentlemen, unaccustomed as I am...(Bravo)...return...(Bravo) on the part of Miss...(oh! oh! ah! ah!), I beg pardon, I mean Mrs. Lambkin (Bravo) and myself, for the great...hum...ah...hum...and kindness (Bravo). In return...hum...ha... pleasure to drink all your healths (Bravo).—Wishing you all the happiness this world can afford (Bravo), I shall conclude in the words of our immortal bard—‘may the single be married, and the (hear! hear! Bravo) married happy.’” Bravo! Bravo!! Bravo!!!



MORNINGS AT BOW STREET (1).
THE DEFENDANT TAKING THINGS EASY.



MORNINGS AT BOW STREET (2).
TIPSTERS GETTING BUNDLED UP.



MORNINGS AT BOW STREET (3).
CHEAP DINING.



MORNINGS AT BOW STREET (4).
PETTICOAT GOVERNMENT.



MORNINGS AT BOW STREET (5)

A DUN AT SUPPER-TIME.



MORNINGS AT BOW STREET (6).
DISCOVERY OF MOLLY LOWE'S DRUMMER BOY



MORNINGS AT BOW STREET (7).
MR. JONAS JUNKS OUT ON THE SPREE.



MORNINGS AT BOW STREET (8).
A DIFFERENCE BETWEEN MR. STEWART AND MR. EPHRAIM AT COVENT GARDEN



MORNINGS AT BOW STREET (9).
A STUDIO INCIDENT.



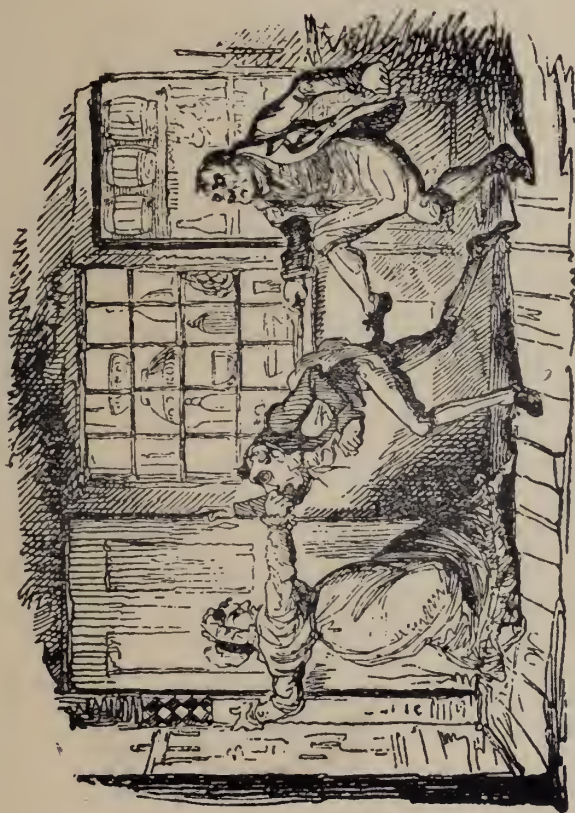
MOKNINGS AT BOW STREET (10).
THE THREE THIMBLES.



MORNINGS AT BOW STREET (II).
MICHAEL IN SEARCH OF HIS WIFE.



MORNINGS AT BOW STREET (12)
MRS. CARTER KEEPING THE PLACE.



MORNINGS AT BOW STREET (13).
HOW TO DISCHARGE A WAITER.



MORNINGS AT BOW STREET (14).
FLYING DUSTMEN.



MORNINGS AT BOW STREET (15).

SEEING THEMSELVES AS OTHERS SEE THEM.



PHRENOLOGICAL ILLUSTRATIONS (I).

AMATIVENESS (PHYSICAL LOVE).



PHRENOLOGICAL ILLUSTRATIONS (2).

SELF LOVE.



PHRENOLOGICAL ILLUSTRATIONS (3).
PHILOPROGENITIVENESS.



PIRENOLOGICAL ILLUSTRATIONS (4).
ADHESIVENESS.



PIRENOLOGICAL ILLUSTRATIONS (5).
COMBATIVENESS.



PHRENOLOGICAL ILLUSTRATIONS (6).
DESTRUCTIVENESS.



PHRENOLOGICAL ILLUSTRATIONS (7).
ORDER.



PIRENOLICAL ILLUSTRATIONS (8).

COVETEOUSNESS.



PHRENOLOGICAL ILLUSTRATIONS (9).
IDEALITY.



PHRENOLOGICAL ILLUSTRATIONS (10).

WIT.



PHRENOLOGICAL ILLUSTRATIONS (II).

LANGUAGE.



PHRENOLOGICAL ILLUSTRATIONS (12).

COMPARISON.



PHRENOLOGICAL ILLUSTRATIONS (13).

CONSCIENTIOUSNESS.



PHRENOLOGICAL ILLUSTRATIONS (14).

VENERATION.



PHRENOLOGICAL ILLUSTRATIONS (15).

CAUTIOUSNESS.



PHRENOLOGICAL ILLUSTRATIONS (16).

HOPE.



BOMBASTES FURIOSO (1).

BEGONE, BRAVE ARMY AND DON'T KICK UP A ROW!



BOMBASTES FURIOSO (2).

FOR WHICH WE MAKE YOU DUKE OF STROMBELO.



BOMBASTES FURIOSO (3).
HELL AND THE DEVIL!—SAY WHOSE HAT IS THIS?



BOMBASTES FURIOSO (4).

I'LL FOLLOW HIM, ALL DANGER SCORNING.



BOMBASTES FURIOSO (5).

HA! DOST THOU DARE ME, VILE OBNOXIOUS ELF.



BOMBASTES FURIOSO (6).

O! FUSBOS, FUSBOS, I AM DIDDLED QUITE



A DOG FIGHT.



NEW STYLE DENTISTRY.



THE DEAF POSTILLION.



BAT BOROO IN A TIGHT PLACE.



THE WITCH'S SWITCH.



SEE-SAW.



MR. PURCELL CAUGHT BY THE TOE.



GREENWICH PENSIONERS FIGHTING THEIR BATTLES
OVER AGAIN.



WHAT JACK AND BILL SAW ASHORE AFTER A
GOOD GLASS OF GROG



THE CUSTOM-HOUSE OFFICER PURSUING JACK AND
THE BAG.



CONCLUDING A DISPUTE.



AN OLD, OLD FRIENDSHIP.



A SURPRISE MEETING



THE NEW BATH GUIDE (1).

THE DOCTOR'S CALL.



THE NEW BATH GUIDE (2).

THE DOCTOR'S STUFFS PITCHED OUT OF THE WINDOW.



THE NEW BATH GUIDE (3).
PRACTICE MAKES PERFECTION.



THE NEW BATH GUIDE (4).

OFF TO THE BATH.



THE NEW BATH GUIDE (5).

BAG-WIG, LACED RUFFLES, AND THROAT RIBAND.



THE NEW BATH GUIDE (6).
THE HAIRDRESSER.



VIRGO—UNMATCHED ENJOYMENT.

George Cruikshank



FALSE WEIGHTS AND MEASURES.



SAGITTARIUS—THE ARCHER—(NOT "VENUS' SON DIVINE.")



CAPRICORNUS—A CAPER-O'-CORN.



WHERE CAN THE POLICE BE?



THE SCHOLASTIC HEN AND HER CHICKENS.

Miss Thimblebee loquitur.—"Turn your heads the other way, my dears, for here are two horridly handsome Officers coming."

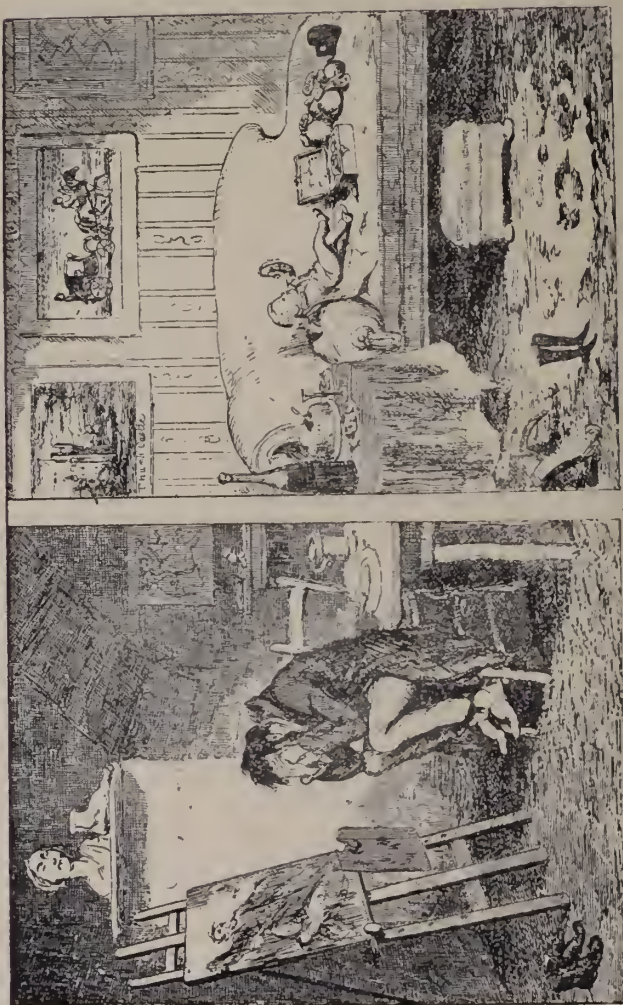


THE DESECRATION OF THE BRIGHT POKER.



George Cruikshank

"MY WIFE IS A WOMAN OF MIND."



BORN A GENIUS AND BORN A DWARF.



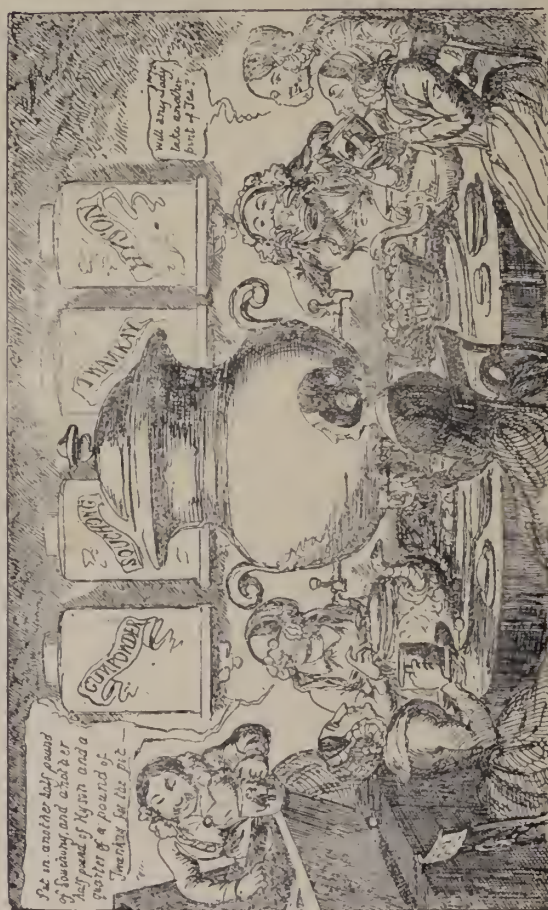
"I DREAMT I SLEPT AT MADAME TUSSAUD'S."



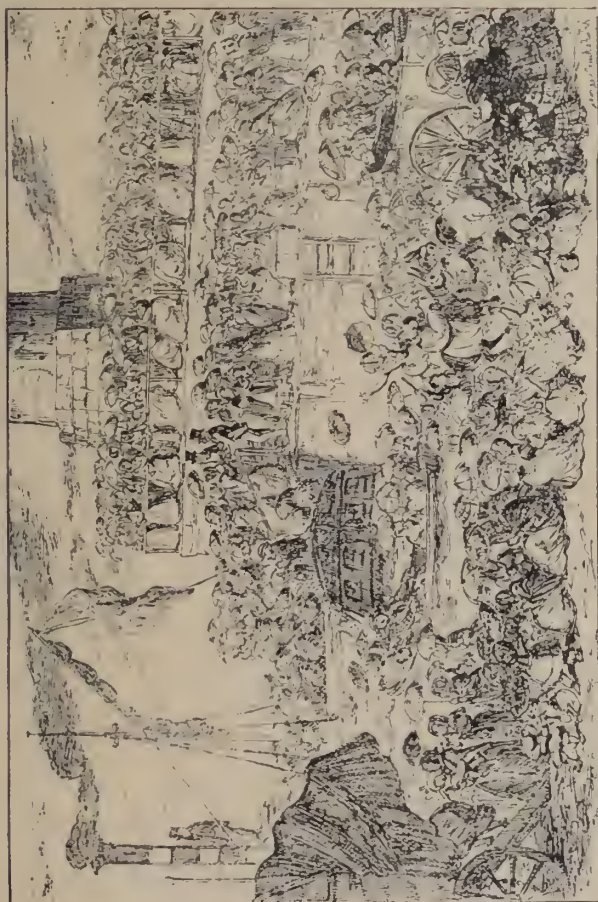
A GOOD PENNY-WORTH.



SOMETHING LIKE A VALENTINE.



A GOOD CUP OF TEA (WHEN THE DUTY IS TAKEN OFF).



SEA-SIDE ENTOMOLOGY.

EXTRAORDINARY FLIGHT OF LADY BIRDS ON THE SEA COAST



THE UNIVERSAL PHILANTHROPIST.



Female Parliament.



German Parliament.



Irish Parliament.

VARIOUS KINDS OF PARLIAMENT.

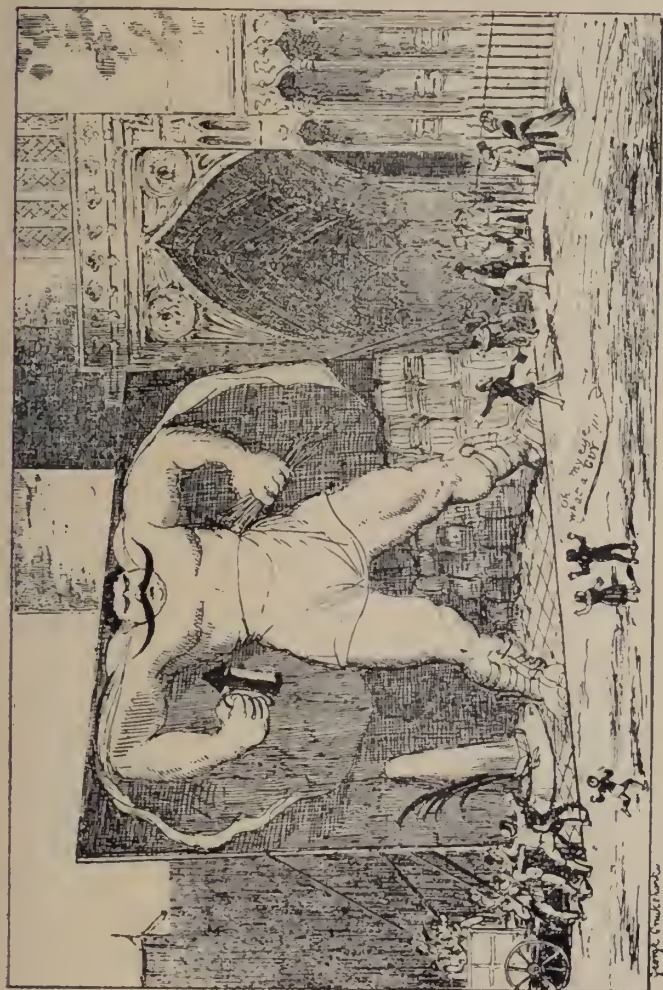


NEW HARMONY—ALL OWIN', NO PAYIN'



QUARTER DAY.

GUY FAWKES TREATED CLASSICALLY—AN UNEXHIBITED CARTOON.







HORTICULTURAL FATE.



GOING TO ST. PAUL'S.



FLYING ARTILLERY.



LADY DAY—OLD AND NEW STYLE.



TWELFTH NIGHT, OR WHAT YOU WILL.



SUMMERY JUSTICE—THE HEAT OF ARGUMENT.

THE FALL OF THE LEAF





COURT OF YOUNG ENGLAND.



BOXING-NIGHT—A PICTURE IN THE NATIONAL GALLERY.



PISCES—TOO DEEP!



ARIES—RAM-PANT IOLLITIES.



THE LAND CRAB.

THE COUNTRY HERE IS SWARMIN' WITH THE MOST ALARMIN' KIND O' VARMIN.



THE POSTMAN IN OLDEN TIMES.



THE BARBER INHERITS A FORTUNE.



THE DAY AFTER—"ST. PATRICK'S DAY IN THE MORNING."





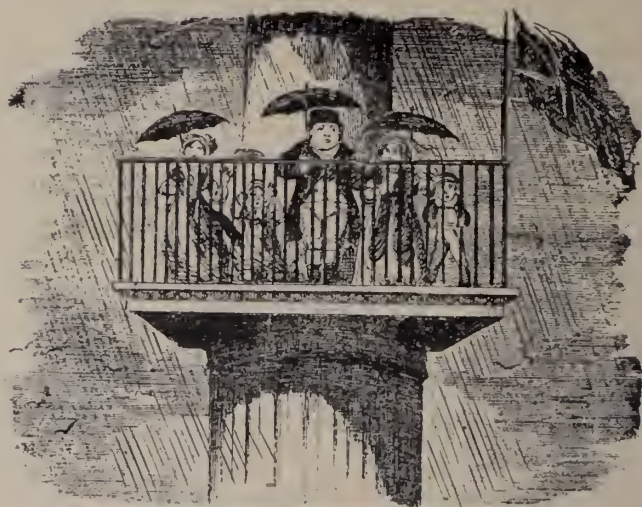
BEFORE DINNER AND AFTER



RINGING A PEAL AND RINGING A BELLE.



BUT GLORY IS A KIN' O' THING I SHAN'T
PURSUE NO FURDER.



HIGH AND LOW WATER.



OVER-HEAD AND UNDER-FOOT.



THE SHOP AND THE SHAY.



BLOOD-HEAT AND FREEZING-POINT.



THE UPS AND DOWNS OF LIFE; OR,
THE BALLOON AND THE DIVING BELL.



GOING!—GONE!!



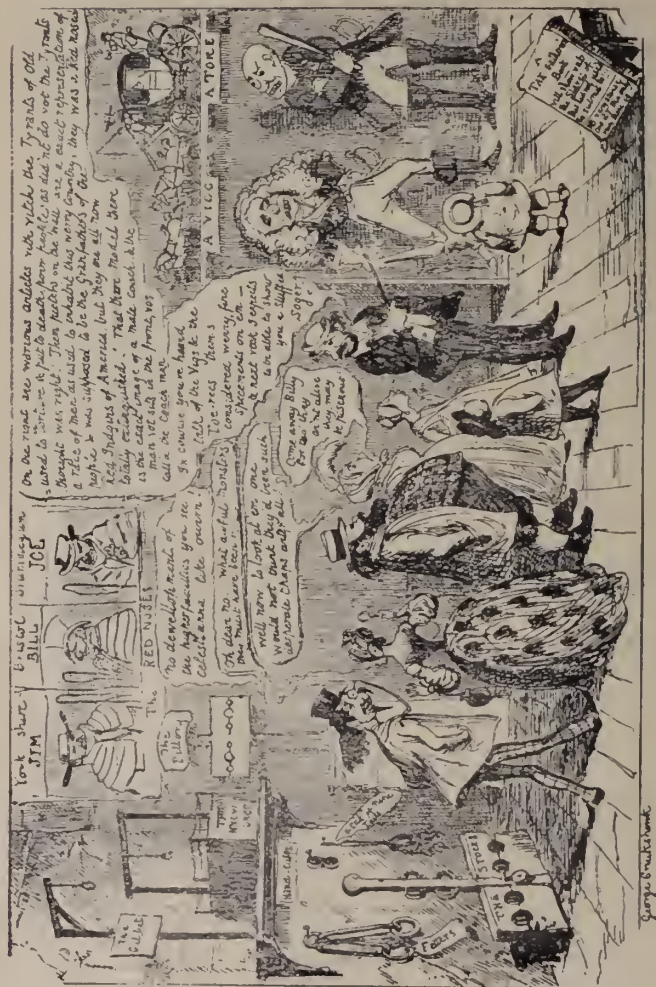
PREMIUM AND DISCOUNT.



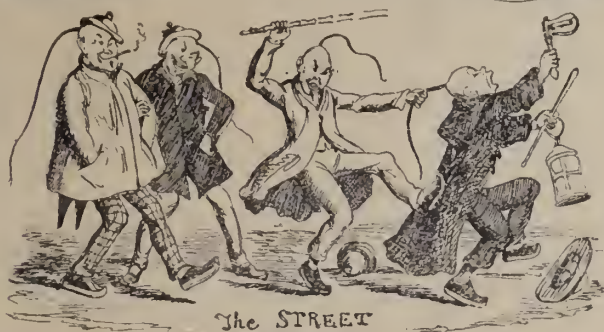
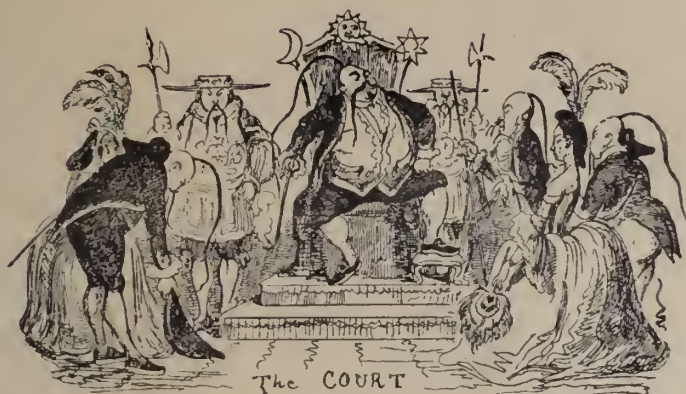
THE PARLOUR AND THE CELLAR.



THE CHARTER — A COMMONS SCENE.



BRITISH MUSEUM 2043—CURIOSITIES OF ANCIENT TIMES.





George Cruikshank.

A NEW DROP SCENE AT THE OPERA.



CURIOSITIES OF ORNITHOLOGY.



CHRISTMAS EVE.



THEATRICAL FUN-DINNER.

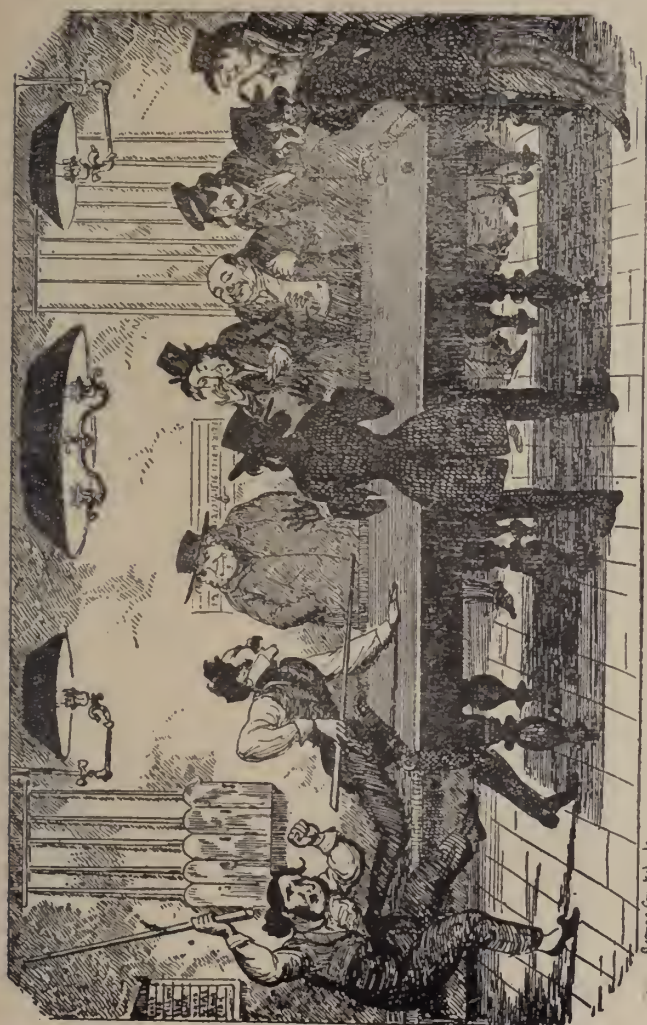


THE UNPOPULAR SCHOOLMASTER.



SUMMERY PROCEEDINGS.

George Cruikshank



THE FINISHING TOUCH.



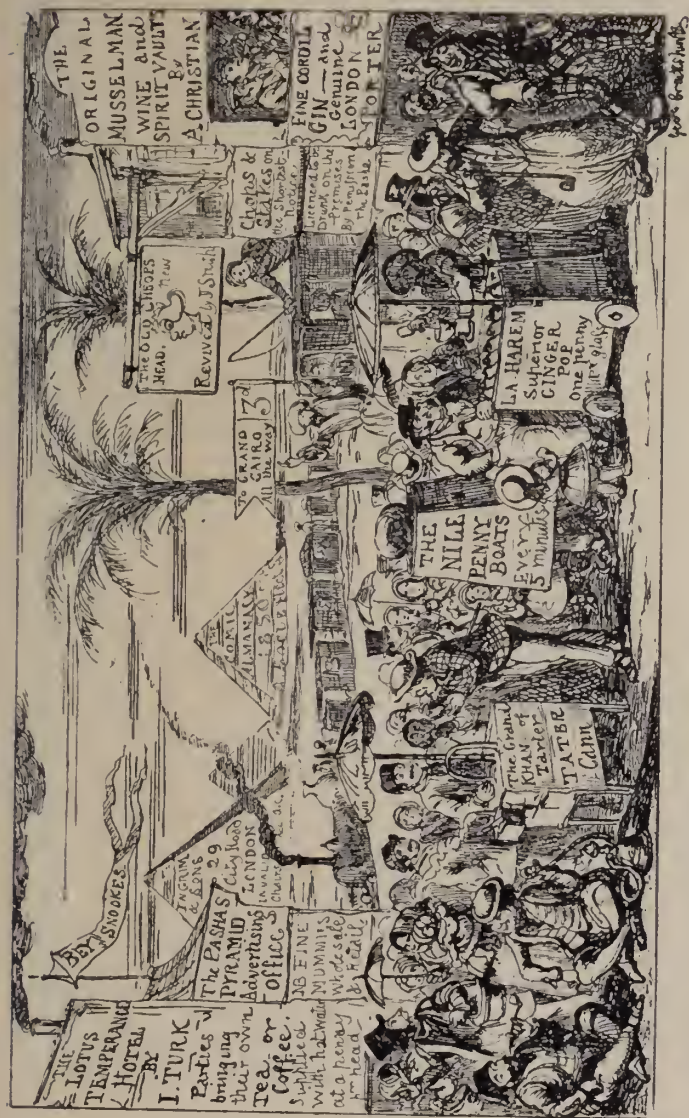
SHARP PROCEEDINGS.



AN INTERRUPTED ENGLISH DINNER PARTY AT PARIS.
"MOURIR POUR LA PATRIE."



THE MONSTER SWEEPS
 "A TOSS UP FOR THE DERBY."



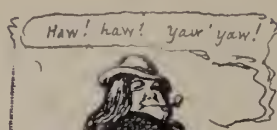
CHEAP EXCURSIONS OF THE FUTURE.



THE CRINOLINE RAGE; OR, WHAT IT MUST COME TO AT LAST IF THE
LADIES GO ON BLOWING THEMSELVES OUT AS THEY DO!



A SPLENDID SPREAD.



on Dutch Produce -



on Italian Produce



on American Produce -



on French Produce

The Fearful, but probable ultimate effects of -
feeding John Bull - upon Foreign produce



THE LORD MAYOR'S SHOW AND THE LORD
MAYOR'S FEAST IN IRELAND.



THE HAPPIEST MOMENT OF MY LIFE—



FELLOWS OF THE ZOOLOGICAL SOCIETY.



TAKING THE CENSUS.



THE SICK BRITISH LION AND THE FRENCH QUACK MONKEY.



ALARMING SACRIFICE

George Cruikshank



OVER POPULATION.



MONSTER DISCOVERED BY THE ORANG-OUTANGS.



Designed by George Cruikshank

SCARCITY OF DOMESTIC SERVANTS; OR, EVERY FAMILY THEIR OWN COOKS!!!

Being verifications of our Prognostications in 1851, upon the subject of Over Female Emigration!



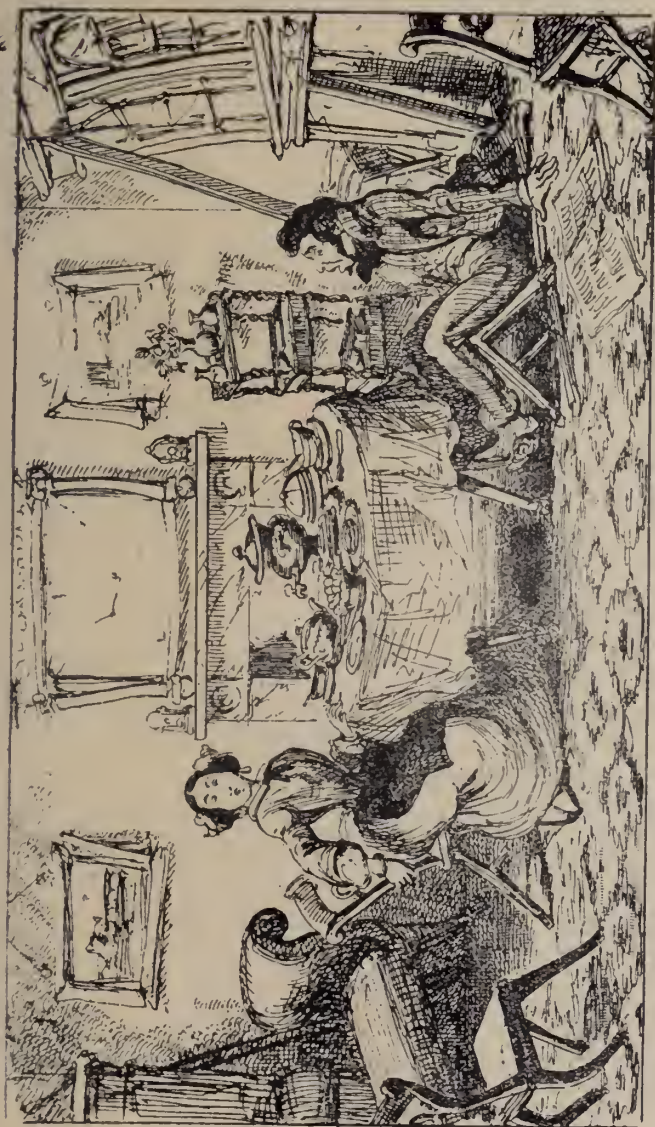
"TAKING CARE OF NUMBER ONE;" OR, A GENTLEMAN ENDEAVOURING
 TO KEEP "NUMBER ONE" OUT OF "ST. PAUL'S CHURCHYARD."



A GOOD SUPPLY OF WATER; OR, JOHN BULL INUNDATED WITH THE
VARIOUS SCHEMES AND STREAMS OF "WATER, WATER, EVERYWHERE."



ANTICIPATIONS OF THE GOLDEN AGE NOW COMING, SHOWING THE PROBABLE
 STYLE OF A COSTERMONGER WHEN THAT "GOOD TIME" IS COME!



ADVICE "TO THOSE ABOUT TO MARRY"——BUY——CHEAP FURNITURE.



THE PEACE SOCIETY; OR, A NEW "FIELD OF ACTION" FOR THE
MILITARY IN "THE GOOD TIME COMING" (?)



THE JOLLY BEGGARS (1).

THE SONG.



THE JOLLY BEGGARS (2).

THE COURTSHIP.



THE JOLLY BEGGARS (3).

THE RIVALS.



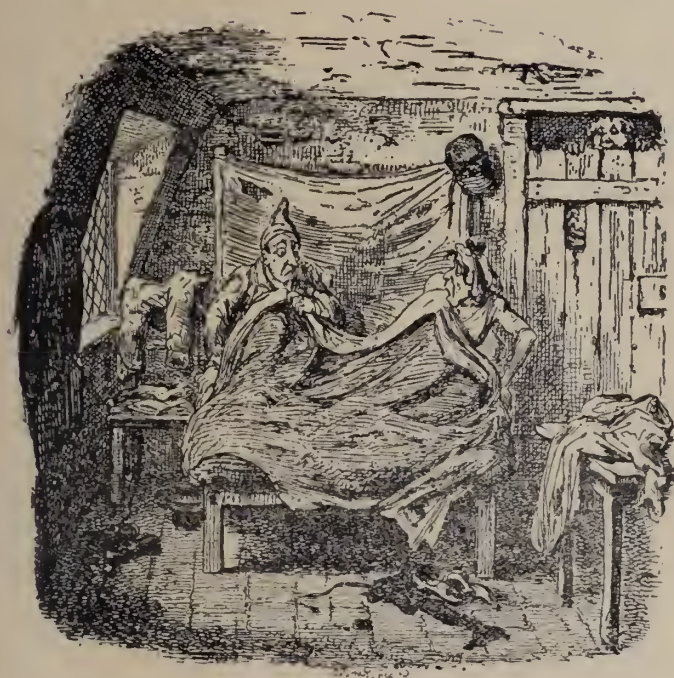
THE JOLLY BEGGARS (4).
A NIGHT IN BARN OR STABLE.



THE SLIPPERY STEPS.



A MIDNIGHT COOKING.

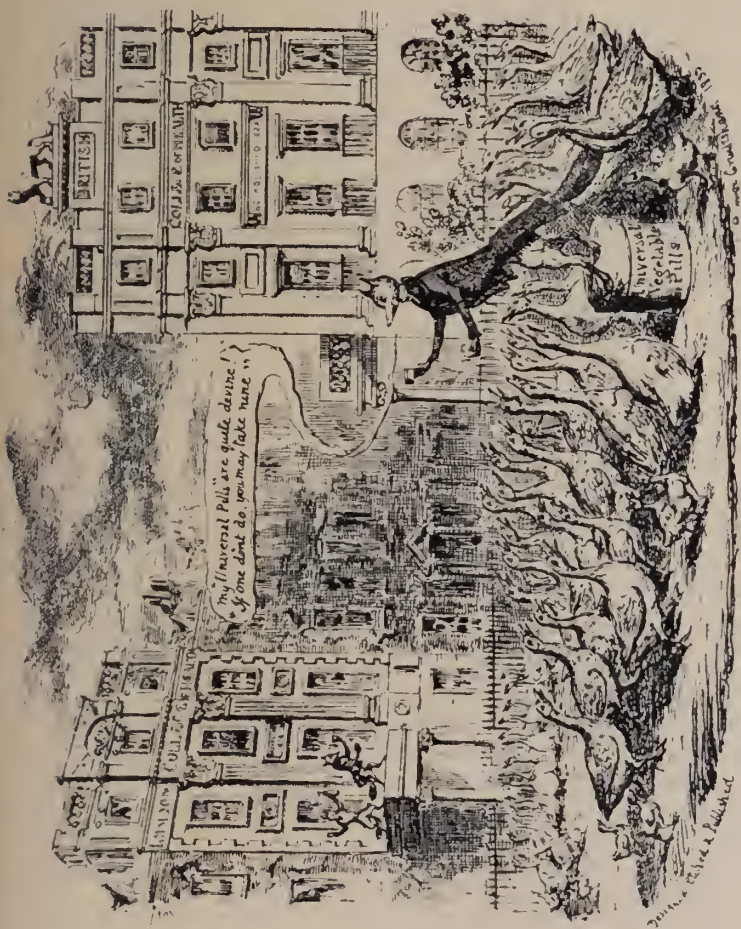


GREATLY ASTONISHED,—BUT WHY?

People who go to bed drunk, often get a surprise in the morning.



DOMESTIC MEDICINE



THE FOX AND THE GOOSE.



THE PILLARS OF A GIN SHOP.



"CALL YOU THAT, BACKING OF YOUR FRIENDS?"



MONTPELLIER ROTUNDA, CHELTENHAM.



An Unkind Wish

"MAY YOUR SHADOW NEVER GROW LESS"



ST. SWITHUN'S CHAPEL--“COLD BATH FIELDS.”



ABSTRACTION.



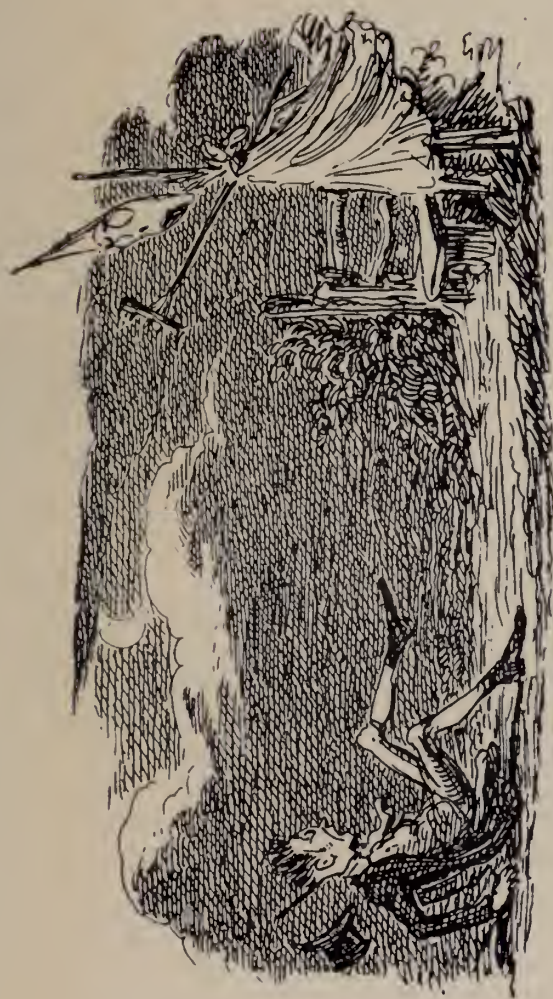
⁴⁷
MATHEWS AT HOME.



THE OPENING OF THE SHOOTING SEASON.



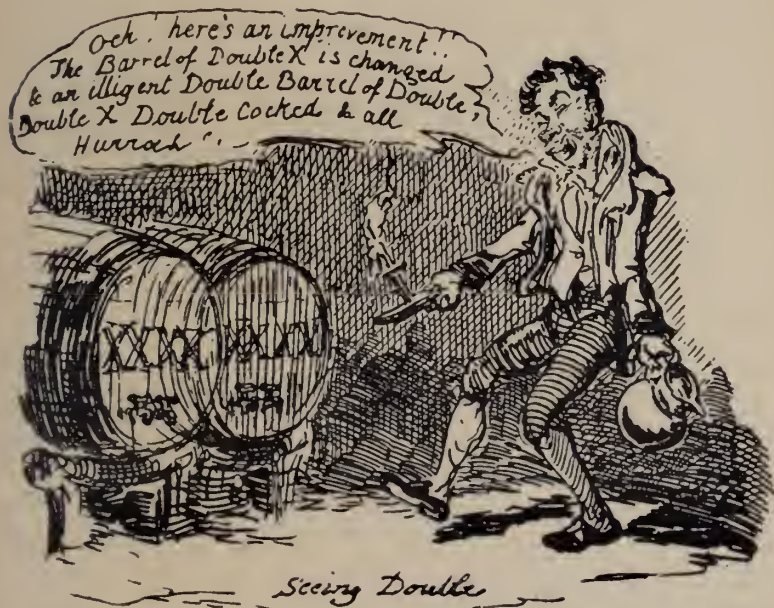
HONORARY MEMBERS OF THE TEMPERANCE
SOCIETY.



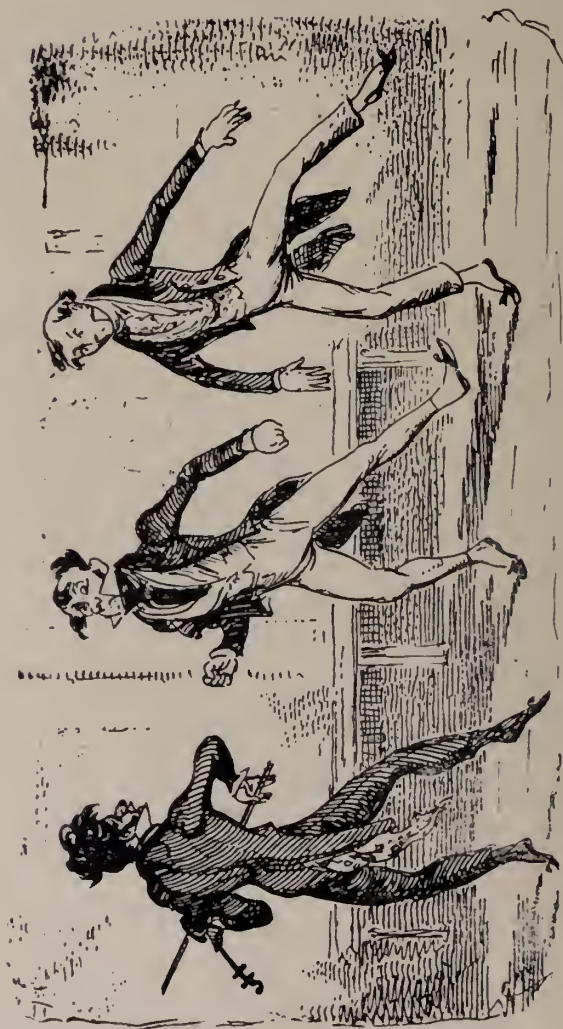
A SURPRISE MEETING.



THE WRITTEN APOLOGY.



THE LOVE OF STRONG DRINK.



FIRST STEPS



PUSHING BUSINESS.



Brewing mischief -

CONVERSATION AT AFTERNOON TEA.



THE TOAD EATER.



A SELF-SATISFIED LADY.



"MAKING THE GREEN ONE RED."



RATHER BACKWARD IN GOING FORWARD



FIRST STEPS IN THE CAREER OF GLORY!!!



AN ATTRACTIVE SUBJECT.



"VETERINARY INFIRMARY" OR HORSE-HOSPITAL

To Be Drunk on the Premises —



"DRUNK" - according to act of Parliament

DOING IT LEGALLY.



TIT-FOR-TAT.



LUMPER-TROOPERS.



COCKNEY WHIPS.



PIT. BOXES, AND GALLERY.



THE THREE MR. RODDS.
NIM-ROD. RAM-ROD. FISHING-ROD.



WEDS OF WITCHERY (I)
THE POPPY.



WEEDS OF WITCHERY (2).

FORGET-ME-NOT.



WEEDS OF WITCHERY (3).
WATER LILIES.

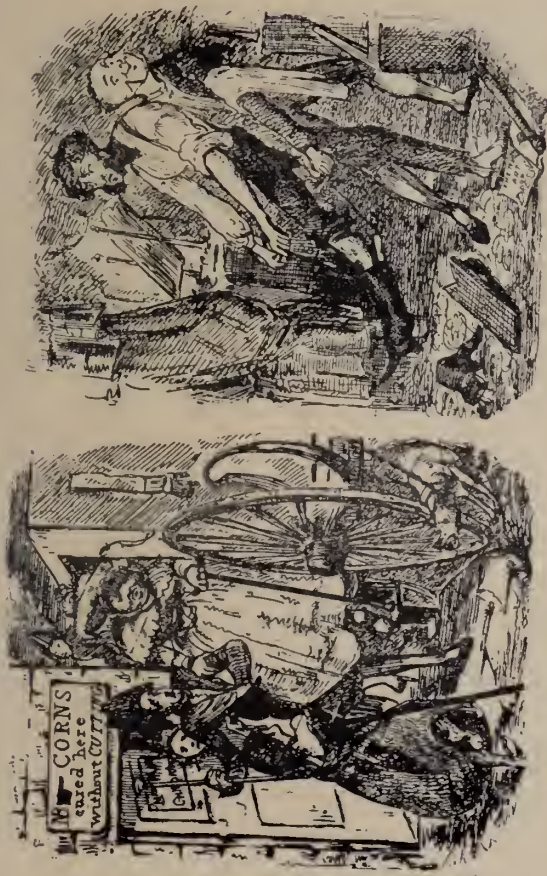


WEEDS OF WITCHES, (4).
WALL FLOWERS.



WEEDS OF WITCHERY (5).

CHICK-WEED.



WEEDS OF WITCHERY (6).
CORN FLOWERS.



WEEDS OF WITCHERY (7).
DEADLY NIGHTSHADE.



WEEDS OF WITCHERY (8).
HEARTSEASE.



JOHN QUILL AT WORK.



JACK SAILING UNDER FALSE COLOURS.



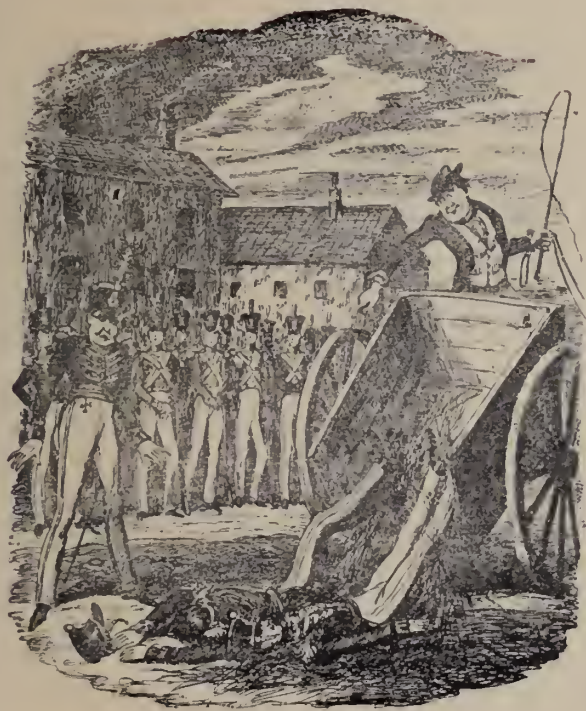
MARCEL'S LAST MINUET



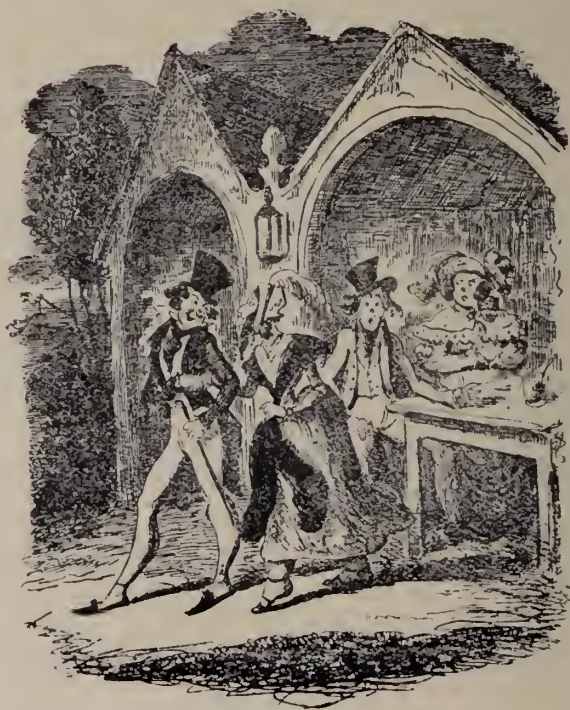
A MARRIAGE-DAY DISASTER.



THE SELF-PLAYING ORGAN.



A CURE FOR CONCEIT.



THE FORCE OF HABIT.



THE WITCH'S CAT.



A PLEASANT DREAM.



A JOLLY MEETING.



THE ROMANCE OF A DAY.



MAN WAS BORN TO TROUBLE.



THE CONFESSIONS OF AN ELDERLY GENTLEMAN.



GETTING A SURPRISE.



MIDNIGHT ALARMS.



JACK AMONG THE MUMMIES.



THE BATTLE OF THE NILE



SLING THE MONKEY.



THE BLACK ROBBERS.



HARMONIOUS OWLS.



SUCKING THE MONKEY.



AN IRISH PIPER.



AN IRISH ROW.



AN IRISH MILITIAMAN.



AN IRISH DANCE.



AN IRISH ELECTION.



THE ELVES AND THE COBBLER.



A SOMERSETSHIRE CHAWBACON.



THE CHEAPSIDE NIMROD.



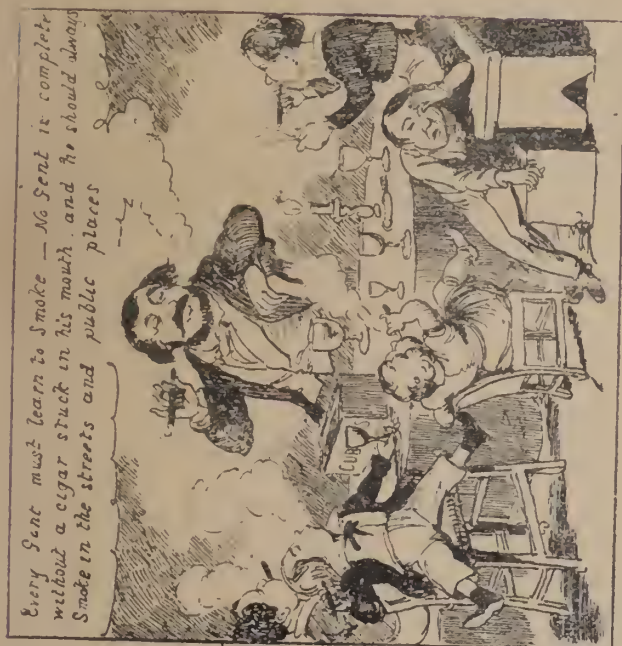
BARON VON BOOTS MAKING A PROPOSAL.



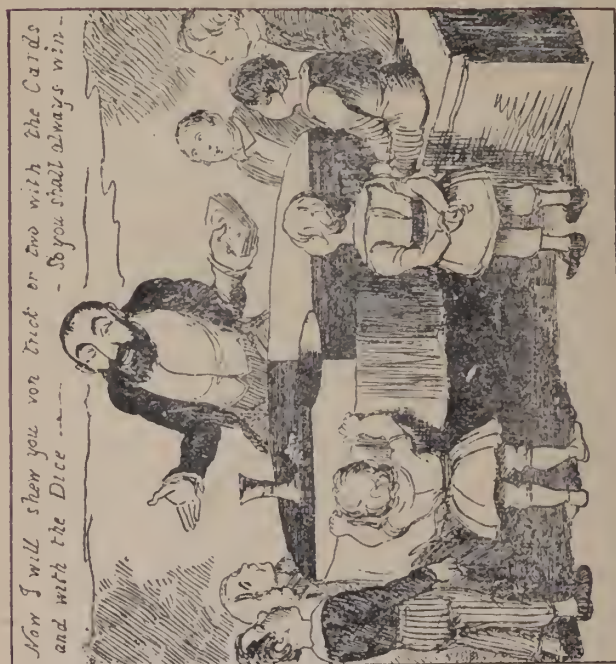
THE NEWLY-BOUGHT PARROT.



THE GOOD OLD TIMES.



PREPARATORY SCHOOL FOR FAST MEN (2).
SMOKING CLASS—BY PUFFENOUGH PUFFIN.



PREPARATORY SCHOOL FOR FAST MEN (3).
GAMING CLASS—BY PROFESSOR SAUTER LECOUP



PREPARATORY SCHOOL FOR FAST MEN (4).
FIGHTING, BETTING, AND SWEARING—BY THE "YOUNG RUSSIAN."





PREPARATORY SCHOOL FOR FAST MEN (6).
FINISHING CLASS—BY PROFESSOR SCAMP.



MRS. HUMPHREY'S WINDOW.



GILES SCROGGINS AND MOLLY BROWN



THE OLD COMMODORE.



TURPIN'S RIDE TO YORK.



ROBINSON CRUSOE AT HOME.



ST. DUNSTAN RECEIVES A VISITOR.



GREAT HORSE-SHOE DISCOVERY—THE EVIL ONE
OUTWITTED.



PUNCH AND JUDY.



THE END.

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